

MARCH 19, 1913

PRICE TEN CENTS

THE NEW YORK  
**DRAMATIC  
MIRROR**



POPULAR SONGS OF TO-DAY AND  
YESTERDAY

MATHILDE COTTRELLY, FROM  
FATINITZA TO FRAU GUDULA  
(With Pictures in Costumes)

"ON THE RIALTO"

"BACK OF THE CURTAIN"

"THE FIRST NIGHTER"

FIRST PORTRAITS OF BIOGRAPH  
PLAYERS

FRIEDA HEMPEL



MARION BARNES  
IN "LIBERTY BELL"



GRACE WHITMAN, BETTY BARTON, EDWARD BARNES, ANNA BARNES  
IN "THE FIVE FRANKFURTERS"



HARRISON REED AND ANN WOODWARD  
IN "THE HAUNTED HOUSE"



JOHN BARNES  
IN "LIBERTY BELL"



"BETHE" AND "EVERETT"



GRACE O'BRIEN  
AT THE NEW PRINCE THEATRE



JOHN BARNES IN NEW  
SCENE AND JAPANESE DANCE



EDWARD BARNES  
IN THE AMERICAN PLAY



KATHLEEN HARRIS AND ANNA ALLOTT  
IN "MIDS WINTER"

SEEN AT THE BROADWAY PLAYHOUSES





# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXIX

NEW YORK, WEDNESDAY, MARCH 19, 1913

No. 1787



## POPULAR SONGS OF TO-DAY AND YESTERDAY

IF a great sculptor like Rodin were chosen to symbolize in enduring marble the spirit of the popular American songs of twenty or thirty years ago and the spirit of the songs to-day, I have often wondered how he would address himself to his task. I can picture one statue—a simple, sweet young woman in flowing skirts that over-emphasize the concealing function of clothes, with her hair parted in the middle and caulked down close to each side of her head, a song book held in her hands with a touch of modest affectation and an expression of winsome sentimentality in her pretty, romantic face. And the other statue—a sophisticated, jauntily be-powdered young woman in a close-fitting "hobble" that over-emphasizes the revealing function of clothes, her hair in some bewitching "Psyche knot," no song book for hands pecked up and thumbs and forefingers ready to snap time to a "raggy" tune and an expression of impishly cynical frankness in her alert, sensuous face. The first statue, if it came to life, one could only dream of as singing some plaintive melody about the enduring delights of home and mother and the fireside; the other statue, if happily endowed with the gift of song, one could never imagine as singing anything but a shuffling tune concerning the unalloyed pleasures of "When I Get You Alone To-night," or what unexpectedly piquant things would happen when you "Row, Row, Row."

At the end of the first act of this year's "Follies" there is a turkey trotting finale which, aside from its humor and spirit, is a striking comment on the state of our popular songs. Nurse maids, policemen, brokers, cab horses and even piano movers turkey trot across the open stage. "Everybody's Doin' It"—which is strictly accurate—in this case. At the Winter Garden every night they sing with great liveliness a chanson about "Mother's Cabaret," which tells us that the washing is now done to rag time, written by Uncle Willie. Before long we can expect our mourners to turkey trot or do the two-step as they accompany our hearse to the grave.

Now I for one refuse to see anything especially unhealthy or lascivious in ragtime music, as music. It has a vigorous rhythm which is stimulating without being suggestive. In fact, it requires a good singer to render ragtime properly. "The sloppy rhythmless amateur, the inefficient soprano who cannot leave her high notes, will be hard put to it to make anything of 'ragtime,'" observes a critical London paper—"they must put their house in order before it will have anything to say to them. To perform these songs properly, both singer and accompanist must have a strong feeling for rhythm and an absolutely accurate sense of time." No, it is not the music one finds fault with. It is the words.

Compare this simple and charming lyric of Juanita, a song of yesterday, with the words of a popular hit to-day:

Soft o'er the fountain  
Ling'ring falls the Southern moon;  
Far o'er the mountain  
Breaks the day too soon!

### A Comparison of the Mood and Spirit of the Two Types Which is Not All in Our Favor

In thy dark eye's splendor,  
Where the warm light loves to dwell  
Weary looks, yet tender,  
Speak their fond farewell!

Nita! Juanita!  
Ask thy soul if we should part!  
Nita! Juanita!  
Lean thou on my heart.

And here is a modern instance:

Ev'ry morning I go for a drive in the park,  
And Johnny goes, too; Johnny goes, too;  
Ev'ry afternoon I go for a lark,  
And Johnny goes, too; Johnny goes, too;  
Ev'ry evening we go to some nice picture show,  
And we don't get home 'til the lights all burn low;  
Then straight to my cozy bed I go,  
And Johnny goes, too; Johnny goes, too—his home  
across the way.

The words of this last song are almost indecent. Popular songs to-day seem to run to one of two extremes: the extreme of utter inanity, or the extreme of suggestiveness. Here is a supremely silly lyric:

Honest and truly, I love you, dear—  
Honest and truly, I want you near—  
Stars may shine and hearts may pine,  
Still I love you, dear, be mine,  
For honest and truly, I love you dear—dear.

When this article was suggested, this song was considered the best obtainable example of puerility. But an observing friend brought us this gem:

Now Sam McKee was sick and he  
Was taken to a hospital;  
And there he met a swell nurse gal,  
And right away our Sam got gay,  
He forgot about his ill, made love  
When she brought him pills;  
Ev'ry night when she would go off duty  
Sam would holler out, "Come here, my cutie,  
Good-night, nurse! Tell the doctor I'm no better.  
Good-night, nurse!  
Write my folks a nice long letter,  
Say I need a rest and you fear  
I had better stay here a year.  
Feel my pulse,  
Hold my hand a little longer,  
How's my heart?  
Don't you think it's getting stronger?  
Call me in the morning or I'll get worse!  
Kiss your little patient,  
Good-night, nurse!  
Good-night, nurse!"

Sometimes the titles of to-day's popular songs are worse than the words of the song itself. It seems hardly creditable, but it is true. "I'll Climb a Tree With You" is the name of one song with obvious athletic implications. "You're a Great Big Blue-Eyed Baby" is the endearing title of another. "Baby" and "Doll" are the modern equivalents of an older generation's "well beloved" and "dearest." If you want to pay a young lady the most gallant compliment possible, you need only to tell her that she's "a bear." Silk Hat Harry can be credited with the introduction of innumerable affectionate appellations into our popular songs. Many of them, of course, are genuinely amusing.

In fact, the change in the mood of our popular songs has not been so completely to our discredit as the above examples might lead one to believe. "The

Robert E. Lee" is almost classically clever—at least in the swinging lilt of its "syncopated" music. I knew an English novelist—so dignified a man as to have a page review in the *Springfield Republican* devoted to his first novel—who would in spite of himself constantly hum the insinuating tune of "Billy." He railed at himself and tried going to the symphony concerts. He even sang church hymns in his room. But it was no use. "Billy" had "got" him. And ragtime often "gets" many of us. Syncopated music frequently comes as a decided relief from the prevalence of cloying Viennese waltzes.

Again, too, the excessive, saccharine sentimentality of another day has gone forever. No more does a young lady mount a platform and, assuming all the grief of a bereaved mother, ask in plaintive tones where her wand'ring boy is to-night. Something more cynical has taken its place, yet something, on the other hand, which is in at least a measure more wholesome and real. To be sure, there are plenty of "mushy" songs to-day. But the majority of them, like the "Honest and Truly" above, seem to me to be just inane verses written as mere "fill-ins" to a previous melody. It is difficult to fancy a composer sitting down seriously to write the music for most of these lyrics.

Up to this point, I have been speaking of "popular" songs in the sense of those songs which are whistled for a day or a year and then are lost to the memory forever. They are oftenest written and composed by men whose names are writ in water. Folk-songs, of course, are an entirely different genre. Then, too, rough and primitive people living very much alone or much in the open air frequently develop their own individual songs. The miners of '49 had their own songs, popular for many years afterward. The Western cowboys sang curiously plaintive and melodic tunes when riding on the plains. Then, of course, there were the dour ditties of the South—not ragtime, or anything like it, as some people insist on imagining; but crooning, somewhat melancholy songs. Practically all these different kinds of songs are no longer in fashion. It is ragtime (thought by some to have its origin with an early song of Fay Templeton), vigorous and rhythmic, which meets the present-day popular demand.

That there still can be written simple and charming lyrics, I quote the following, the words set to the tune of an old Indian folk-song. It was composed within the last five years:

From the land of the sky-blue water  
They brought a captive maid,  
And her eyes are lit with lightnings,  
Her heart is not afraid!  
But I stole to her lodge at midnight,  
I woo her with my love;  
She is sick for the sky-blue water;  
The captive maid is mine.

Where the change from the style of song of twenty or thirty years ago to that of to-day has been unquestionably a change for the worse, is in the comic opera fields. Since Gilbert's day human inge-

(Continued on page 9)



## FROM FATINITZA TO FRAU GUDULA



Mrs. N. Y.  
IN "THE MERRY WAR."

MORE delightful and artistic acting than Mathilde Cottrelly's in the role of the old mother of The Five Frankforters cannot be found in New York. To the younger generation of playgoers it is not merely a novel surprise, it is a justification of our elders' affectionate lingering over the histrionic charms of "the good old days." If the days that are gone were brightened by actresses of such grace and charm, why then, let us say with the great English poet—we are fallen on evil days and evil times. What present-day "star" can surpass Madame Cottrelly? Who of the many young ladies we now apotheosize in glaring electric lights will be able, when she reaches Madame Cottrelly's ripe age, to win such spontaneous and sincere tributes from all the metropolitan reviewers as were freely accorded to her on the morning after the first New York production? Her fine art makes us skeptical of our sophomore enthusiasms.

Madame Cottrelly is too great an artist, too much aware of what things really count in human experience, to have any trace of the so-called "artistic temperament," which is oftenest only a name for eccentricity and "queerness" trying to pass as genius. Her perfect simplicity and naturalness are not the affectations assumed by the over-sophisticated; they spring from a mature character, rich in the manifold joys and sorrows of real life. So genuine and true to the deeper instincts of all human kind is Madame Cottrelly's picture of Frau Gudula, the Jewish mother of five rich and successful sons, that it transcends mere racial characteristics. A man of any race would not have been ashamed of such a mother.

Yet to meet Madame Cottrelly off the stage is, one might say, more a surprise to one's previous impressions than just a strengthening of them. I had expected to meet someone simple and real. Madame Cottrelly is much more. She is a sweet, old lady. It seemed odd to be "interviewing" her. Constantly I had to pinch myself and say, "This is Madame Cottrelly, the great artist." Somehow I kept thinking of her as the elder sister of a dear German lady whom I used to visit when a boy, eager for her excellent *Pfeferkuchen*. (I am sure Madame Cottrelly can make just as good ones.)

Naturally the interviewer was delighted when Madame Cottrelly suggested that he come to see her in her little country home in Jersey. She gave minute directions: the express to Manhattan Street, two blocks walk to the ferry, across the Hudson and then a three-quarters of an hour ride in the trolley and "the little brown house half way down the hill, which you will recognize because it looks so much like a tumble-down castle." Think of the tremendous energy that enables this remarkable woman to make this hour and a half trip every day, in addition to her regular performances at the theater and considerable housework as

### Mathilde Cottrelly, Once a Brilliant Soubrette in Comic Opera, Now the Grande Dame of the American Stage

well! The impromptu lunch which Madame Cottrelly served was prepared by her own hands. And when the Spring really comes, the mornings will find her indulging in her favorite exercise of long walks (next to which passion salt water swimming comes first) and the early afternoons in her garden or perhaps giving her six Japanese spaniels a healthy, out-door run to brighten and soften their silky white hair, tinged a trifle yellow by the long winter confinement indoors. Tent life near the seashore in the warm Summer months delights Madame Cottrelly. She likes the preparation of food, all the simple housewife duties. In fact, we know several good women who would complain loudly to Heaven if they did half the things which Madame Cottrelly does easily and naturally, off the stage. There is so obvious a moral here for actresses afflicted with prima donna airs that we decline to draw it.

This healthy normality of desiring to do real things and not play at being busy comes out very characteristically in Madame Cottrelly's attitude toward the work by which she is known to the public.

"I like to feel when I act," she said, "that I am accomplishing something. I get restless if the part



MRS. IKENSTEIN IN "THE GIRL AND THE JUDGE."

I have—no matter if it is the leading part—is just a conventional theatric figure without the breath of real life. For example, the small part of the maid to Leonie in *Blackbirds* gave me satisfaction because it was distinct—real. I could add individual touches here and there to the part. I could use my art when I played it. The mother in *The Five Frankforters* is very genuine and I love her. I suppose it is akin to that same desire to make a real accomplishment which causes me to be glad to change roles and not to have to play the same part over a year at a time. It is not because I like to show my versatility, I think. It is because I simply must go on accomplishing things. After one has played a certain role for a long time, this sense of accomplishment diminishes. One must do something new."

The talk turned naturally enough to a discussion of some of those real accomplishments of the past. I was reminded of what C. Haddon Chambers once had said to me: "The great actress has *always* acted." Mathilde Cottrelly has almost literally *always* acted. Her father was for many years the musical director of the Royal Opera in Hamburg and of similar opera houses in other German cities. When her father was stricken with paralysis someone had to go to work, and the child—for she was then only about nine years old—had such an obvious instinct for the stage that she was immediately starred in provincial touring companies, appearing in juvenile roles of various descriptions. Her voice developed into a beautiful soprano and when only thirteen years of age she sang *La Belle Helene* in an emergency. She made her first big Berlin success when fourteen years old. A year later she married Cottrelly, the famous European circus acrobat, and went to Russia with him. On his death three years afterwards she returned to Berlin to win further notable successes.

"I suppose we should call these pieces musical comedies to-day," observed Madame Cottrelly with a smile, "although they really were plays with music. A strong dash of sentiment, an obstacle to the course of true love (never too great to be overcome by the final curtain) and a big, stirring dramatic finale to the second act—and no chorus with tights! Ah! Those were great fun."

Fresh from her Berlin successes, Madame Cottrelly



Mrs. N. Y.  
AS "FATINITZA," OF WHICH SHE WAS THE ORIGINAL IN AMERICA.

came directly to America—the Quaker city of Philadelphia being her first choice. There, under the direction of Herr Gustav Amberg in 1875 (think of it! thirty-seven years ago), she made her first appearance in America. Shortly afterwards she went to the Pacific Coast and there became the original of the famous *Fatinitza*. It was the first time Madame Cottrelly had ever played in English. Although her English was good even then, the work in the new language was frankly more or less of a "stunt," for when she returned to the East following a very brief season in San Francisco, she resumed her playing in German. Then it was four years' acting in New York before she again ventured to play in English, this time in *The Queen's Lace Handkerchief*, in which her work won instant approval. It was during these four years that Madame Cottrelly managed—and played the leading roles in the plays produced by herself—the *Thalia Theater*, running it in opposition to what was then called the *Deutsches Theater* and is now taken by the *Irrving Place*. Her theater was large and well equipped mechanically, which enabled her to put on spectacular pieces and musical plays. "Operetta especially was our strong forte," said Madame Cottrelly. "Some people said that two German theaters would never do when there was hardly a public for one. But do you know our friendly competition—for at the *Deutsches* they could very well put on the 'intimate' drama, as one calls it to-day—stirred up interest and some degree of enthusiasm among the German-speaking population. Each year both theaters made money." Thus early had the Wilsonian doctrine of the value of individual initiative received practical demonstration.

Since her appearance in *The Queen's Lace Handkerchief*, Madame Cottrelly's work has been confined almost solely to the English-speaking stage. Once in a while, as during the holiday season last Winter, Madame Cottrelly plays a short engagement, almost just for the fun of the thing, in her native tongue. But her work has practically been confined to English parts.

There is small need here to dwell on any of the numerous roles she has played so well. The older generation of playgoers remember her, some for her charm in this part, some for her grace in that, some for her beautiful singing and vivacity when she managed the McCaul Opera company. Each playgoer has probably his own pet recollection of her in a particular role which happened to please him. I should be the last one in a case of this kind to offend the old Latin maxim, *de gustibus non disputandum est*. Pictures of her in more characteristic parts (some of them very rare and not to be duplicated) appear as the unique pictorial feature of this article. Let each



IN "JOSEPHINE AND HER SISTERS."



IN "MOTHER-IN-LAW."



old playgoer cherish Mathilde Cottrelly in the part which for him signified so much. We can all of us—old and young—unite in cherishing the fragrant memory of her in the charming and lovable part of Frau Gudula, the Jewish mother.

It was pleasing to hear an anecdote or two. She explained how occasionally, like all actresses of long experience, she had interpolated one or two lines in the speech of the character she was portraying. It was in *The Girl and the Judge* of only a few seasons ago that she took the part of a "lady" of the lower (very much lower) East Side. The hat she wore was odd, original and very, very funny. Every night the audience howled, immediately she made her entrance. So Madame Cottrelly added comic good measure to the scene by introducing this line, which is addressed to a woman friend: "I buy my hats uptown now—at Fourteenth Street." With the theaters already showing a migratory tendency to gather in Columbus Circle, audiences gathered considerable merriment from this naive sally.

The last thing Madame Cottrelly said to me which could be formally included in an interview was thoroughly characteristic.

"Nothing helps an actress or an actor so much as a company that is congenial. I don't think I should want to take these five boys in my arms—I am speaking of the part I play now—unless I liked the men themselves personally. But the feeling really goes much deeper than a question of mere personal like or dislike. An actor cannot play alone [certain modern stars, the interviewer reflected, seem to think they can] any more than a baseball player. There must be team work and friendly, sympathetic cooperation. Acting as an art, has its social side, its communal aspect."



DE WOLF HOPPER AND COTTRELLY.  
in "The Lady or the Tiger."

## BACK OF THE CURTAIN

If you meet May Irwin occupying a wheel chair, and wearing blinders and ear muffs, don't fancy her perspicacious mind has been suddenly dethroned. It is merely that her company has executed its threat. They, with reason, fear the effect of the first thrill of Spring in their star's being. The blinders they threaten to place upon her to prevent her seeing the first blade of grass. The ear muffs will shut out the sound of a bird's song. The wheel chair, pushed by the biggest and strongest actor in the aggregation, will forestall her taking flight to the Grand Central Station, there to buy a ticket to her farm home in the Thousand Islands.

The Ghost Breaker, while not a family specter, is, in an unusual sense, a family skeleton. The play was written jointly by an actor, former leading man for Henrietta Crossman, and a newspaperman. The young men met in one of the homes for the homeless obligingly erected in New York at large cost to the inmate, an apartment hotel. The idea for the play occurred to the actor, or to the newspaperman, or simultaneously to both. To develop it, it was deemed necessary to spend a Summer in the woods. The spot chosen was the Summer home of the actor's family in Michigan. The actor had a pretty sister. You know the "tag"? Quite right. While they were writing the play the newspaperman won the sister, so those who think the title of the play at the Lyceum a strange one may change it if they wish for their private use to *A Family Affair* or *Brothers-in-Law*. Though Collaborators.

The Gables, Alexandra Road, Westcliff, Essex, England, is the present address of Mr. and Mrs. A. Hylton Allen, the wedded juvenile lead and ingenue, known as Mr. and Mrs. Kendal, Jr. Mrs. Allen (Renee Kelly), to whom Ann is a lucky name, she having appeared in the title-role of that play most successfully in London last Summer, and the character of the same name in Mr. Lorraine's revival of *Man and Superman* in this country, is seeking another "Ann" role. Never would we speak her name in the same sentence with terror, yet she has been quite terrifying to managers who have suggested that she and her husband play in separate companies. The inseparable couple have gone early to England to be in good time for the London season, but the call of their baby, Jean, left at Westcliff with her grandmamma, was also loud. There is no question as to which side Miss Kelly would take in the present discussion of maternity vs. art. Her motto is: "Mother first, afterwards actress."

Will William De Mille please communicate with District Attorney Whitman? Mr. Whitman seeks a solution of the graft problem. Mr. De Mille makes a police captain give up his star and voluntarily go to Sing Sing for five years at his daughter's request. Have none of the police force of New York any daughters?

Doris Keane has moved to the country to put in

a fresh supply of vitality, as a frugal housekeeper fills the coal bin early, for future use. Miss Keane wisely reasons that she will, by rest, country air and simple living manufacture new energy before the doctor, banker-like, have declared an overdraft.

Susanne Perry, who plays the Princess in *The Five Frankforters*, is a cousin of Maxine and Gertrude Elliott. Tidings from both cousins reach her often, letters from the beautiful owner of the theater in the same block as the playhouse in which she is appearing, being annals of busy days in the social whirl of Cannes, and memories of a visit to Muriel Wilson at her Winter home in Italy, and from Mrs. Forbes Robertson plans for leaving the stage after one more season. "For Blossom will be old enough to need a governess then and I should really stay at home," is Gertrude Elliott's maternal motive for withdrawal from the footlights.

A letter from a pleasant gossip says: "I met Anna Held, a big basket on her arm, going to market around the corner from her home in the Rue St. Honore, in Paris. She was very plainly gowned in black and looked sedate, but far happier than when



RENEE KELLY.

Altogether, it was a rich and wonderful experience, accorded me by happy chance in the daily routine of meeting many people. We came back together to New York in the late afternoon. It had been a wet and rather dreary day when I went out, but as it was of friendly consideration the setting sun broke through the misty clouds and warmed and brightened the landscape as it fled past the car windows. Madame Cottrelly talked with a naturalness and lack of pose that would win anyone's heart. When we reached the Palisades it had become fairly dark and the mist had set in again. Across the Hudson, the lights of Riverside Drive twinkled like the stars of fairyland. She said it was Whistleresque. But I noticed the outdoor scene hardly at all. In the soft glow of early evening Madame Cottrelly's face would have far more quickly caught Whistler's attention. Her rosy cheeks, the firm lines of her profile, her grayish white hair, her tender eyes, the kind character revealed in every feature—one would have felt, as I did, that to know her was to love her.

H. E. SWANNA.

### HELENA FREDERICK IN LONDON

Helena Frederick scored at the Kilburn Theatre recently in an act entitled *The Audition*, with a song "Old Days and New-a-Days," especially arranged for her by Lou Hirsch, ostentatiously announced as the composer of "The Gaby Glide." The stage agent: "Helena Frederick and company, American artists, who are making their first appearance in England at the Kilburn Empire this week, provide a turn of such originality, and should be in great demand. Miss Frederick possesses a voice of much purity and sweetness, added to which she has a fine personality."

the white light beat upon her in New York. I begin to believe her oft repeated assertion that she is essentially domestic. Leonia is with her and going to school."

By arranging for her appearance in a tragedy, *Barbarosa*, next season, Oliver Morosco has set the seal upon Laurette Taylor's ambition.

"There are plenty of actresses who have personality and can wear clothes well. It is time to exploit some woman as an actress, a player of many parts," is her dramatic platform. "And I am ever so glad to know that Mr. Morosco agrees with me."

Catherine Groth tells me she asked Peg o' My Heart to tell her the real, cross my heart, reason for her secret marriage. With Peg's engaging candor she replied: "All marriages ought to be secret. Then no woman would have to tell her age and she wouldn't look silly, as they always do at public weddings."

The handwriting is on the wall. The "press agent," he of the glad hand, the engaging smile and the possible or impossible story about star bright or dim, will soon be no more. Out of William A. Brady's office come letters bearing the epitaph of our old friend, the press representative. It is written in a new title assumed by a new incumbent, "Publicity Director."

This tale comes to me from Florida. You recall that in *The Trail of the Lonesome Pine* there is reference more than once to "fairy stones." Somebody was enterprising enough to sell fairy stones while the Southern play was appearing in that region, and business with those who "believe in signs" flows. E. M. Simmonds, manager with the Abner Opera company, arriving a week later, looked upon the stones, hesitated and purchased one which he inserted in the depths of the pocket of a gorgeous waistcoat. A fortnight later he penned this letter, which enclosed the stone:

Friend Isaac—Take back your 4—4 old fairy stone. It's a hoodoo. I've had bad luck ever since I got it. Finished up to-day with losing the diamond out of my ring. Please wish it on somebody else. Yours wrothly,

E. M. Simmonds.  
THE MATINEE GEM.

### HAMILTON REVELLE IMPROVING

Hamilton Revelle, who has been at the Roosevelt Hospital for several weeks and will be confined for some time longer, writes to his friends and Tim Mannon that he will complete his cure at Atlantic City as soon as he is discharged. "I wish to thank my friends," he writes, "for all their inquiries and beautiful flowers. My rooms have been a glory of beauty and I have been very grateful, but too weak and ill to write and thank people individually." Although still in a weakened state from the operation, he is able to receive friends.





# The First Nighter

"Damaged Goods" as Viewed by the New York Critics—Opening of the Princess Theater with Four Tabloids—Reveal of "Liberty Hall" at the Empire



## "LIBERTY HALL"

A Comedy by R. C. Carton; Empire Theater, March 11; produced by Charles Frohman.

Mr. Owen ..... John Mason  
Blanche Chilworth ..... Martha Hedman  
Amy Chilworth ..... Charlotte Ives  
Hon. Gerald Tanqueray ..... Julian L'Estrange  
William Todman ..... Lennox Pawle  
J. Briginshaw ..... Wilfred Draycott  
Mr. Fredrick ..... Wigney Percyval  
Mr. Hickson ..... Sidney Herbert  
Miss Hickson ..... Emily Dodd  
Robert Blinks ..... John Dugan  
Crafer ..... Ada Dwyer  
Luscombe ..... Willis Martin

This proved an interesting revival of a play that was popular twenty years ago and still has many charms, to which the cordial response of the first-night audience bore ample evidence. It sets up no vital problem, projects no social or moral theories, and treats with a tender hand the mystery of character in its relation to society. It tells a love story in simple terms, but redeems much that might be considered commonplace by the well defined character of the lovable old bookseller, William Todman. Admirably portrayed by Lennox Pawle, who played the part in a London revival of the comedy, this role stands out with such likable qualities that it gives the play a better claim than most of its contemporaries to the favor of the present generation of playgoers.

Blanche and Amy Chilworth are suddenly left homeless and penniless by the death of their father. They possess a remote relative by marriage in the person of an old second-hand bookseller, Mr. Todman. A nearer relative is an eccentric cousin who spends most of his life in far off places and is at present believed to be in the Himalayas.

Enter Mr. Owen with a letter from the cousin addressed to Blanche, the elder of the sisters, in which an offer is delicately conveyed to permit the girls to claim the hospitality of their old home, now the property of the cousin, for as long a period as they like. Enter also Mr. Todman, a timid, shrinking, kindly old soul, who has heard of his nieces' uncomfortable condition, and apologetically offers them the refuge of his modest dwelling in Bloomsbury Square. Between the alternative of living on the bounty of the cousin-uncle and the generous charity of the old bookseller, the proud, high-spirited Blanche decides in favor of Mr. Todman.

We next find them amid the cramped and impoverished domestic surroundings of the Todman home in the rear of the little bookshop, and with their consent, seeing that it will lighten the burden of their uncle, Mr. Owen, pretending to "travel in soaps," is suffered to tenant an upstairs back room "with the privilege of the parlor."

Of course, Mr. Owen is the cousin-uncle, inspired, by a sense of delicacy and sincere regard for Blanche, to remain incognito and watch over the destiny of the two sisters, also eccentrically determined to win his ideal in the guise of the simple soap drummer. We witness many little amusing scenes illustrative of the shifts resorted to by the timid Mr. Todman to cover up his poverty and silence the importunate demands of his loud-mouthed, aspiring, friend, Briginshaw, who is his creditor in a large sum and insists on forcing him to act as a marriage broker in that worthy's suit for Blanche's hand. We see the inner workings of a little intrigue between the Hon. Gerald Tanqueray and Amy, their elopement frustrated by the shrewdness of the breezy, self-confident Mr. Owen, and finally the happy solution, not only of Mr. Todman's financial embarrassment, but Mr. Tanqueray's difficulties in securing Amy, and Mr. Owen's own problem of winning the consent of the aristocratic

Blanche in his still-preserved incognito of the commercial traveler, with the joys that follow the revelation of his identity.

The comedy, generally speaking, is well cast, with Mr. Mason playing Owen in his characteristic, forceful manner; Miss Hedman quite charming in the reserve and suggested loftiness of Blanche; Mr. Draycott striking as the coarse and vociferous Briginshaw, and Mr. Pawle wholly admirable and unique in the part of the bookseller. Other roles well interpreted were the lisping Hickson of Sidney Herbert, the tempestuous kitchen vental Crafer by Ada Dwyer, and the Gerald Tanqueray of Mr. L'Estrange.

## PRINCESS THEATER OPENS

Four One-Act Plays, Produced by Messrs. Shubert, March 14.

### "THE SWITCHBOARD."

By Edgar Wallace.

The Operator ..... Miss O'Ramey  
Voices on the Wires ..... The Company

### "FEAR."

By H. R. Lenormand and Jean d'Augustin.

Beverly ..... Mr. Blinn  
Skipton ..... Mr. Ellis  
Bruff ..... Mr. Stokes  
Holkar ..... Mr. Trevor  
Chanda ..... Mr. Ford  
Courier ..... Mr. Musson

### "FANCY FREE."

By Stanley Houghton.

Fancy ..... Miss Kershaw  
Della ..... Miss Harts  
Ethbert ..... Mr. Blinn  
Alfred ..... Mr. Trevor

### "ANY NIGHT."

By Edward Ellis.

A Policeman ..... Mr. Blinn  
A Street Walker ..... Miss Kershaw  
A Young Man ..... Mr. Ford  
A Young Girl ..... Miss Larimore  
A Hotel Clerk ..... Mr. Musson  
A Porter ..... Mr. Trevor  
An Old Man ..... Mr. Ellis  
A Fireman ..... Mr. Stokes

Paris has its Grand Guignol and Theatre Antoine; Berlin has its Kleines Theater; New York has its little Princess—has had it since last Friday evening, when it was formally dedicated to the public. More decidedly the Princess stands comparison with the Grand Guignol if it continues the policy of presenting shockers in tabloid form and one-act comedies of bizarre interest such as Mr. Blinn has chosen for his opening bill. All we have heard of the Grand Guignol is here realized fully, graphically. If the tired business man demands highly-seasoned drama, here is the place to get it. He can subject his jaded nerves to galvanic vibrations and have them made as good as new by sitting stark still in his seat (in a beautiful little playhouse seating hardly three hundred spectators) and waiting to see what happens, without the least compulsion of exercising his mental digestive faculties. Odds on, he will be well satisfied. A note in the programme distinctly "discourages" the attendance of the young, which is wise.

Four plays constitute the evening's programme, which is ushered in with a telephone switchboard under the strong spotlight, and a female operator on duty, sharply outlined against a black curtain. No other figure appears on the stage and the audience is momentarily placed in the position of the operator with the receiver at her ear, voluntarily or involuntarily overhearing various spicy conversations conducted over the wire between invisible persons whose voices are heard from behind the black drop. Its principal charm is its novelty.

The next offering, Fear, is credited with a run of three hundred nights at the Grand Guignol, and consists of two well defined thrills, a picturesque scene and suspense. It represents the interior of an English surgeon's bungalow in an Indian desert. The two principals are Dr. Skipton and his assistant, Beverly. Under the burning sun of the Orient, far from a white settlement, and surrounded

by servile Hindoos, the two men are the victims of fever and nostalgia. Beverly develops unaccountable symptoms of moral cowardice as the result of isolation and fear of cholera. Skipton reproaches him and only meets with sullen looks. In microscopically examining the blood of two sick Coolies he pricks himself with a pin affected with cholera cultures. He knows he is facing certain death unless heroic measures are resorted to. His condition completes Beverly's panic, and pretending to aid him, he shoots his comrade in the back and kills him.

The second scene brings Beverly's retribution. A stricken servant of his escapes from the cholera camp, pursued by the troops, who have orders to shoot anyone who is affected by the plague. The Coolie flies into the bungalow and before Beverly can prevent it, he is contaminated by the touch of the frantic wretch. At the same moment the redcoats appear at the open window and at the word of command from Bruff, who has just forced Beverly to confess his murder of Skipton, the squad fires and the white man and the Coolie die together.

Fancy Free, by the author of Hindle Wakes, is an amusing sketch, largely in the key of Divorcements, of a young married woman, a sympathetic type of emancipated womanhood, and a young man at an English seaside hotel who determine to write a letter to the husband that they have eloped. They study up a suitable letter, when the husband unexpectedly arrives. He is met by the youth, who is shocked at the husband's advanced ideas on the marriage ties, and particularly by his advice to shun the wife on account of her extravagance. He himself has brought along a young woman as a companion who won his devotion by declaring he had the most beautifully wicked eyes in the world. By and by the quartet confront each other; the wife wins back her husband and the young man and the innamorata are left together. Of course she tells the young man that he has the most beautifully wicked eyes in the world, and he orders champagne.

A photographically realistic scene of New York night life, Any Night, closes the performance. An innocent girl is lured into a Raines law hotel by a young bouncer. A drunken old man in evening attire is saved from the clutches of a gang of blacklegs by a consumptive street walker and steered into the same hotel through the connivance of a friendly policeman, who is on the unfortunate girl's payroll. The old man, coming to his senses after a prolonged nap in the room where the girl sits up patiently waiting, forces her to take \$100, which she refused when he offered it to her in his stupor—as a tribute from "his innocent little girl at home." At three o'clock in the morning a fire breaks out and escape is cut off save by the window in the room. The door is burst open by the panic-stricken young bouncer, intent only on saving his own life, and is followed by the young girl whom he lured into the house.

She is the daughter of the old man. The consumptive girl and the young coward are saved by the firemen, who through the enveloping smoke calls out: "Anybody else in the room?" Father and daughter stand back, clutched in each other's arms. They do not respond. "All right, Jim," calls down the daring fireman at the window to the man below him on the ladder, "everybody's out." Curtain.

The plays are admirably, even sumptuously staged and acceptably played. The bungalow scene is a picturesque setting that could hardly be improved upon, and the fire scene in the last playlet is a bit of extreme realism. Mr. Blinn appears in three of the plays, and portrayed the nerve-shattered Beverly with great force and with a grim humor the policeman in

Any Night. Miss Kershaw scored emphatically by her nicely restrained and sympathetic work as the street walker and her refined comedy as the wife in Fancy Free. Mr. Trevor was charming in his adroit humor as her temporary "flame" in the same piece, and Mr. Ellis gave a very interesting portrayal of the old man in Any Night, his own literary contribution to the programme.

## "DAMAGED GOODS"

("Les Avaries"), a Play in Three Acts, by Eugene Brieux, Fulton Theater, Matinee March 14.

M. George Dupont ..... Richard Bennett  
Doctor ..... Wilton Lackaye  
Henriette ..... Grace Ellington  
Madame Dupont ..... Amelia Gardner  
Maid ..... Roberta Taylor  
Nurse ..... Laura Burt  
Medical Student ..... John Warner  
Loches ..... Dodson Mitchell  
Woman ..... Margaret Wycherly  
Man ..... Clarence Handyside  
Girl ..... Mable Morrison

This much talked-of drama, dealing with the horrors of the hereditary blood taint, was presented nominally under the auspices of the Medical Review of Reviews to one of the largest audiences of the season. The Mignon will let the critics of the daily press speak for it on its merits as a dramatic entertainment.

The World: "To insinuate anything but the highest morality and noblest purpose against Damaged Goods—when it is in its proper place—would be the limit of Puritanical narrowness and stupidity. Few more instructive or beneficial works have been written. But to call it a play is equally ridiculous. It is no more suited for the theater than would be a work of genuine dramatic art for analysis on a hospital dissecting table.

"It is not even a play in the manner in which its various forces are gathered together and propelled to a conclusion. There is conflict between a determined doctor and an unwilling patient, who afterward becomes remorseful when he sees the terrible penalty the innocent pay for his folly, but it is all no more than a lecture in dialogue form. Considered as drama, and shown of the purpose behind it, it is deadly dull on the stage."

The Sun: "But the interest in M. Brieux's drama is special. How long it would survive if submitted to public appreciation it is not easy to say. Paris remained quite tranquil about it. Certainly it converts the theater into an arena which bears no relation to what its earlier purpose used to be. The suggestions of such obvious laws as heredity which were to be found in Ghosts or in connection with the frank revelations of Dr. Rank concerning the state of his "poor innocent spine" in A Doll's House are but trivial in comparison with Damaged Goods. Brieux's play is undeviating in its relentless insistence on one theme."

The Herald: "Damaged Goods was not written for sensitive ears nor did the author make any concessions, in choosing his dramatic incident, sufficiently powerful and gripping as to hold the interest through long periods of dialogue and statistical conversation. Previous to seeing the performance many in the audience had read the play, but few had realized its merits of dramatic construction and appeal. In this respect the acting played a large share. The climax of the second act, which comes when the angry nurse reveals to the mother of the child in the presence of the young husband and his mother that the infant is contaminated, was of sufficient strength to almost stun an audience prepared for the shock."

American: "Damaged Goods, which was admirably acted, was dull and almost unendurable. Nobody could possibly object to it from any standpoint of



delicacy. It was—ore delicate than half a dozen musical comedies. But it was dull—dull—dull. It was platitude. It was, in fact—a chestnut, to put it colloquially. Hundreds of women (with a "mission") applauded vociferously. They thought they were removing a taboo. How they chattered between acts about the taboo! The taboo! G. B. S. raved about the taboo!

"The piece was in three acts. It included long dissertations from a doctor, an erring husband, an innocent wife, and an ignorant nurse. They sat and talked about it for three hours—on account of that purely imaginary taboo! As a matter of fact, there was not one fact mentioned that the average citizen doesn't know. Magazines have dealt with this tabooed (?) subject. It has not even been entirely ignored by the drama. More than a few theatergoers have seen Ibsen's Ghosts."

"It was a dull matinee. It was gray, opaque and tiresome. Its only remarkable feature was its audience. That, made up of extraordinary-looking women, was worth looking at. Several well-known actors lent their names to the occasion (and were glad to do so for advertising purposes). Wilton Lackaye, Grace Billston, Richard Bennett and Laura Hurt were in the cast, and very good work they did."

*The Times*: "Damaged Goods, the original name of which in the French was *Les Avaries*, is in three acts, and tells the story of a young man who becomes diseased and disregards the command of a specialist that he should not marry for three or four years. After arguing with the specialist the young man goes away and consults a quack, who assures a cure after six months. The young man is married, and then finds his sins visited upon his child a year afterward, when he learns that his baby girl has inherited the malady. Upon finding out accidentally by overhearing the nurse's talk the young man's wife collapses. The home is broken up and the young couple and their parents are crushed. There is much talk in the play of the need for legislation to educate people in regard to sexual matters."

*The Tribune*: "Many persons have called the play a splendid tract, but no play, because it lacks dramatic action. The development of rounded characters and the calling up of the deepest human emotions, however, may, in a possible future renaissance of the drama, again come to be regarded as the proper sphere of drama, and in that case, *Les Avaries* will be generally recognized, as it seemed to have been yesterday at the Fulton, as a play rather than a tract."

#### STUDENT PLAYERS

*Tartuffe*, Revival of Molière's Comedy in Four Acts. Performance by Senior Members of the American Academy of Dramatic Arts, Empire Theater, March 13, 1913. [Final Performance, Season 1912-1913.] The cast:

Orgon ..... Donald Cameron  
Damis ..... Joseph H. Graham  
Clerc ..... Benton W. L. Groce  
Tartuffe ..... Langdon Gillet  
Valere ..... Karl Ritter  
An Officer of Police ..... Griffith Lusky  
M. Loyal ..... Edward G. Robinson  
Madame Pernelle ..... Carree Clarke  
Elmire ..... Ellen Langdon  
Mariane ..... Madeleine King  
Dorine ..... Elsie Howard  
Filpote ..... Glida Leary

For the final performance of the season, the Academy senior students revived Molière's *Tartuffe*, the comedy from the pen of the master dramatist dearest to the hearts of French theatergoers. It was a severe test of the students' training and resources, but the test was well met and an interesting performance resulted.

First honors must be accorded to Ellen Langdon, who portrayed the cold, chaste Elmire—the discreetly virtuous wife who finally reveals the consummate hypocrite, Tartuffe, in his true colors—with really brilliant skill. In her scenes with Langdon Gillet as Tartuffe, she displayed a splendid poise, a delicate, flashing artistry and a fine reserve power. Then, too, Miss Langdon is gifted with unusual beauty. She is a young woman of vast promise.

Mr. Gillet demonstrated decided skill of romantic characterization as the outwardly pious but really scoundrelly Tartuffe. Miss King gave a refreshing type of beauty to the part of Mariane, as well as a certain charm. She, too, is a young woman of whom much may be expected. Miss Howard endowed the companion of Mariane with considerable vivacity, and Mr. Robinson contributed a well drawn characterization of the sheriff's officer.

#### AT OTHER HOUSES

**GRAND.**—Fine Feathers is this week's bill at the Grand, direct from the Astor Theater, and with the identical big cast which has been presenting the play at that theater for several months past.

#### ON THE RIALTO

**THE MIRROR** has always contended that all the readable critics of the drama were not monopolized by New York. Here is a criticism from the *Reporter* of Alma, Kan., which sustains my argument:

"Company at the Opera House last night played Hamlet, eight people to \$60 house; awful good company, had nice scenery and pleased everybody. The people that were there and understood the play can't brag the show enough and said we certainly got our money's worth. We will all welcome them back soon. Mr. and Mrs. Hamlet were fine actors and no praise good enough for them."

It wouldn't astonish me at all if one of these fine days we were told that David Belasco had signed a contract with Florence Reed and that this admirable actress would be seen under his management. I am partly impelled to jump at this conclusion from the appearance of the venerable manager in one of the stage boxes at the Playhouse the second and last night of *The Painted Woman*. It is assuming too much to suppose that he was attracted by the play, whereas Florence Reed is just the sort of actress capable of handling big effects, who would appeal to his artistic discrimination.

Some of my critical confreres of the daily press harped in a rather melancholy mood on the fact that Liberty Hall is an old-fashioned play. I wish we could have some of these old-fashioned plays now, with their distinct and sympathetic characters and heart melodies of the back parlor. All that is old-fashioned about the play could be eliminated in half an hour by a little judicious blue penciling. I fail to find in any of the much-vaunted modern plays a character as tenderly sympathetic as the old book-seller, or an innocuous little romance so well told as that of the apocryphal Mr. Owen and the proud Blanche Chilworth. Adolph Klauber in the *Times* summed it up concretely in declaring in his opening paragraph: "It is not necessary to bring either an indulgent or a reminiscent mood to appreciate R. C. Carton's very charming comedy Liberty Hall, which was most pleasantly revived at the Empire Theater last night. The piece stands the test of time very well."

The Indiana State Legislature passed a bill, which, if approved by Governor Ralston, will make "On the Banks of the Wabash" the official song of that State. On reading of the bill by the clerk of the legislators all joined in singing the chorus when that section of the measure was reached.

Now let the Missouri Legislature put its official stamp on the "Houn' Dog," and New York adopt "Yoo How, That's Me."

I read in one of the morning papers, apropos of the Ruth St. Denis performance:

"Sitting well in front was Hedwig Reicher, the noted and splendid German actress, who when she first entered the theater appeared in a very serious mood, as though she had come to study. But as the evening wore on she developed

into the merriest mood. Others all about thoroughly enjoyed the unique performance."

I have a sincere admiration for Miss Reicher. Her Rebecca West in Rosmersholm was a truly admirable performance; her Salome was enticing and at the same time dramatic. If the poetic drama had not been banished from the American stage, she would revive the best memories of Mary Anderson. But for a serious actress, I must say, Miss Reicher has her little peculiarities, and one is her tendency as an auditor at a theater to have her sense of the ridiculous too easily provoked. Recently, while seated in a stage box at the Irving Place Theater, she was the first to break into a titter because some one on the stage spoke of the beautiful weather without, while the roof of the playhouse was resounding with the disturbing roar of a deluge and the synchrony between stage fiction and the reality of actual weather conditions were momentarily thrown out of harmony.

#### THE CALLBOY

**HILDA'S HAIR.**  
Hilda's hair is of a tender shade of brown.  
Tumbling down  
Over lily shoulders and a pale blue gown:  
Quite the customary sort of bewitched hue.  
Common, that?  
But sublimely fetching with that gown of blue.  
Prattle if you will about your sunburnt curls.  
Haven't you  
Titan red, or golden locks, or Auburn stris—  
Hilda's coronet is but a simple brown.  
Yet a crown  
Any queen might envy with that pale blue gown.

These verses, here reprinted by permission of *Four Topics*, in which festive publication they appeared originally a dozen or more years ago, were written by the undersigned and a tale, as no doubt you have conjectured, attaches to them. The Hilda of the case—her stage name wasn't Hilda, you will understand—shone resplendent in a burlesque company in the tolerably palmy days when the burlesque brand of entertainment was gradually descending from its primeval glory to its present general debility. In this transitory period, Hilda (I shall call her Hilda here albeit that wasn't her name on the programme) was a regnant beauty of purest ray serene. She it was whom I quoted some months ago for the observation: "I know I can't act, I know I can't sing, and I know I can't dance. All that worries me is how long this good looks graft is going to last." But never did Hilda need to worry on the score that so perturbed her, though she didn't know it in those burlesque days when she could make some of the most amazing quick changes imaginable. The final curtain would go down on the after-piece with her pretty self in full tights and she would greet one, not the least flustered, but all smiles, at the stage door in exactly six minutes by a stop watch, arrayed in everything that went to make an after-theater supper delectable.

All this, as has been said, was sundry years ago, as is almost everything that an old-timer can talk about nowadays. Permit me to say that at present the one-time burlesquer is empress of her own beautiful estate, reigning supreme in one of the daintiest, prettiest apartments in the sweetest section of New York's upper West Side. A maiden aunt, resident in Paris, opportunely passed away bequeathing her entire, very considerable estate to Hilda, upon condition that she should quit the stage. Did she quit it? She did. Lounging back upon a luxurious divan in her exquisitely appointed reception room, I asked her if, perchance, the stage held not still some fascination for her, if still she did not yearn often for the glare of the footlights, for the applause, for the press notices, and all that. Her only reply was a look of mild reproach.

"Well, then," said I, "this bachelor girl business must prey upon your nerves. Aren't you contemplating matrimony?" And then she laughed—a real, hearty, wholesome, honest laugh.

"Far be it from me," said she, "until along comes the man who has at least as much as I have and who can show me a home more inviting than mine." The writer could do neither, so he reluctantly bowed himself out, marveling upon the fact that all of our one-time burlesque lights are not shining effulgently in Broadway. Here is one with her own palace, right in New York, and absolutely independent. But then there must have been lots of them who never had rich Parisian maiden aunts to die and leave them things.

The supers finally appear to be coming into their own. Ever so long have they valiantly striven for recognition and fame, at last, it seems to have fallen to their share. Proctor's Fifth Avenue Theater has announced on big posters, "Acts of Super Quality." But why should the supers monopolize the thing? What is the matter with the property man, the grip man, the scene shifter, the fly man, the treasurer, men? Let them all have a showing along with the supers. And while we are on this super subject, remembrance comes of a certain occasion when the original *Chorus* company struck Pittsburgh. One of the girls in the outfit had a tip on a boarding-house, somewhat removed from the center belt yet within comparatively easy traveling reach of the theater. The girl rang in two others of her sex and one man to take a change on the house. Arriving just at dinner hour, the incoming guests had only time to find their rooms and, after a hasty wash, to make a decent appearance in the dining-room. The waitress asked if they would have soup. They told her that they would, and, going to the dumb-waiter, she screamed down:

"Four soups!"  
The gentleman of the quartette came instantly. "I beg your pardon," he said with all dignity, "four principals—not soups." But the soup came up just the same.

George Broadhurst tells this story of his school days in England:

"The schoolmaster, of whom I was never overfond, thought he knew more than I did. We had a slight dispute, during which I hung on to his whiskers. I never knew until then what whiskers were made for."

Someone remarked that the Shuberts were going to revive *The Five Frankfurters*. Another actor wondered whether they would "put it over." "They will, if they'll cover them with sauerkraut," was the comment of a third. Sounds almost like *Wilton Lackaye*.

"What's in a name," Shakespeare made Juliet to inquire. And in truth the query would seem applicable to some later developments. An actor whom I happen to know quite well—he and I used to share the same desk at a grammar school (six on any observations involving my grammar)—has a brother whose front name is Paul. That is also his own given name, and it is likewise the first name of the father of the family, all of whom reside out in New Jersey, beyond the mosquito belt, where the trailing arbutus, the Spring beauty, the anemone, and the real wild violets are blooming right now. And it happens that the actor has two children, a boy and a girl, one christened Paul and the other Pauline. The younger brother, who survives somehow in the publishing business, is the proud parent of four offspring, two named Paul and two titled Pauline. It is left to middle names to differentiate the bunch, and, if a name is really worth anything, here assuredly is a way to preserve it.

THE CALLBOY.

#### RECORD OF DEATHS

**WILLIS WHALLEY**, of No. 247 1/2 Eighth Avenue, trombonist of Harry Lauder's company, died March 11 in Atlanta, Ga., immediately following the performance.

**WILLIAM J. FOLEY**, a minstrel, who was one of the Foley Brothers, connected with the Primrose and Dockstader troupe, died on Tuesday night after a short illness in his home, 302 Cornelia Street, Williamsburg. He was born in Brooklyn twenty-two years ago.

**MAURICE HAGEMAN**, husband of Allen Hageman, the character actress, died of apoplexy at St. John's Hospital, St. Louis, on the night of March 3. Both himself and wife were members of The Pink Lady company.

**Mrs. INA MARC PORTER OCKENDEK**, author of the words of the song "Dixie," died at Galveston, Tex., March 10.

**FRANK H. DIETS**, theatrical manager, died at his home at Pleasant Valley, N. Y., March 15, of a complication of diseases. Mr. Diets, who was a civil engineer by profession, entered the theatrical business as a young man and retired five years ago. He was sixty years old and is survived by his wife and two daughters.

**JOHN R. CUMPMAN**, an actor, died March 10, in Washington Heights Hospital, from pneumonia. Mr. Cumpman was born in Buffalo forty-five years ago, and had achieved success as a comedian. He was a member of the Lambs Club.

**Mrs. DAVID J. RAMAGE** (Dora Lombard) died at the Tomah Hospital, Tomah, Wis., on March 15, at 5 o'clock P.M., from Bright's disease.



# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1909

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter  
THE DRAMATIC MIRROR COMPANYHARRY A. WILSON, President  
HENRY T. MUNCH, Sec'y and Treas.FREDERICK F. SCHRADER, Editor  
LYMAN O. FISKE, Manager145 West Forty-fifth Street, New York, N. Y.  
Registered Cable Address—"Drammirror" Telephone—Bryant 8360-8361

## SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.50; Canadian, \$5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

## NO DECISION YET?

THE MIRROR is in receipt of a number of anxious inquiries from readers who submitted comic opera librettos to the De Koven Opera company under the rules of that organization offering a cash prize of \$1,000 for a suitable book. The contest closed with the end of the past year, and so far apparently no decision has been announced.

THE MIRROR has never doubted the sincerity of the offer, though it took occasion to point out some vague points in the conditions which tended to impeach that conclusion. Apparently, however, the numerous books submitted were received in good faith, and there is no reason to doubt that an announcement of the chosen libretto will in due time be forthcoming. But the decision should not be unnecessarily delayed.

Several of the books sent in are by professional writers. In one or two instances these writers have been requested to submit works to other producing managers, and are seriously embarrassed by the delay to which they are subjected by the De Koven company. By being kept in suspense they are sacrificing opportunities in other directions. It seems to THE MIRROR that there has been ample time to select the work entitled to the prize and to release the manuscripts that have been found unavailable.

THE MIRROR's columns are open to those having the contest in charge for any explanation they desire to make.

## THEODORE THOMAS

"How soon are we forgotten when we are dead!"

This comment of old "Rip" is once again accentuated by the action of the Chicago Orchestra Association's board, which saw fit to wipe out the memory (if such were possible) of that Nestor of music, by changing the name of the Theodore Thomas Orchestra to that of the Chicago Symphony Orchestra.

Chicago, as a community, deserves all recognition and credit for the encouragement and appreciation which Mr. THOMAS received in his ceaseless endeavors to lift the musical taste of the city, and neutralize the odium of the stock yards and abattoir which popular opinion associates with it.

For years the devoted musician and idealist labored to that end, with the result that Chicago pointed with just pride to its excellent organization. The Theodore Thomas Orchestra gave the city a distinction as nothing else did and divorced it from the odium of ultra-commercialism. Why then change the name

which should have been perpetuated as a fitting monument to its creator?

It is pathetic to read the letter of the great conductor's widow. In this she pleads for justice and right to her dead husband's memory. How can the Chicago Orchestra Association justify its action with the charge of obtaining goods under false pretenses hanging over it? In view of Mrs. THOMAS's accusation, that, after confiscating the most valuable asset in the dead man's estate—the fine musical library presented by the family to the orchestra (and which had been accumulated by him during his lifetime at great expense and self-abnegation) gives a particularly ugly flavor to the ruthless act of the association.

By restoring the name of THEODORE THOMAS, as the patronymic of this great orchestra, Chicago will do an act of justice to the creator thereof, as well as to itself.

## WHO OWNS THE PIN?

THE MIRROR has on several occasions taken a firm and uncompromising attitude of frowning reproof toward the detractors of the chorus girl, and is in possession of sundry ardent and heartfelt testimonials from members of the fair sex praising its championship of a much maligned and misunderstood class of industrious professionals.

We are now pleased to chronicle the heroic conduct of Miss GLADYS ZELL, more or less luminous in a local musical comedy, who on discovering a diamond pin archly concealed in a bunch of violets presented her by an unknown donor, inserted an advertisement in a newspaper requesting the rash individual to call and claim his property.

Of course, Miss ZELL did not bargain for the visitation of newspaper reporters, who thronged the stage after the performance to interview her, for the proffer to return unclaimed diamonds is a sufficiently rare incident on Broadway to throw every editorial room in New York into a state of moral consternation.

Nor does it appear that the virtuous recipient of the princely gift gratified the curiosity of the reporters to inspect the jewel and appraise its precise value. This circumstance might suggest to suspicious minds that the whole affair is an inspiration of an ingenious publicity promoter. But THE MIRROR is not given to ruthless conjectures of this sort. Miss ZELL's explanation bears the stamp of unqualified candor and ingenuous simplicity on its face:

"You see, I am not wearing the pin, for that would be a signal to the sender that I approved, which I heartily do

not," she said. "If the young man should answer my advertisement I think I should stand him in a corner and give him a lecture on the kind of girl a chorus girl really is. Naturally I don't dare describe the pin to you, for then half the men in town would be here tomorrow to claim it. But I am most anxious to discover who sent it and to return the jewel to him."

Nothing could be more convincing. Miss ZELL did not falter once while she said this.

Of course, there are those who will scoff at any public manifestation of virtue on the part of the chorus. We hope that all such in this connection will consider themselves personally and collectively rebuked.

THE MIRROR has but one suggestion to offer appertaining to this insult offered Miss ZELL, which seems to have occurred neither to her nor to the reporters, that the diamond pin may be the gift of a venerable dowager. But whatever the facts, we record here another example of the higher morality of the chorus lady.

## SPARKS

(Frederick Palmer in The Rouser, Los Angeles.)

If one picks up a newspaper and fails to find the frothings of some pulpit puppet regarding the degeneracy of the stage it is a legitimate cause for surprise. Suggestive songs, suggestive dances; costumes which fail to cover a sufficient portion of the female body to keep the reverend gentleman's mind from wandering in forbidden paths—these and other things arouse some panderer to publicity to much language and little thought every day. As a rule, we pass on with a smile, for it is futile to allow such mouthings to disturb one's peace of mind. But just glance over this:

"Little girl, you look so small.  
Don't you wear any clothes at all?  
Don't you wear a flannel shirt?  
Don't you wear a pretty skirt?  
Just your corset and your hose?  
Are these all your underclothes?  
After a while, I do believe  
You will dress like Mother Eve."

A suggestive verse taken from an improper song, you say? Wrong again! That brilliant little example of doggerel was recently recited from the pulpit by a pastor of Columbus, Ohio. In the words that are recorded in the same Bible that this citizen of Columbus held in his hand while uttering the above verse: "I marvel that ye are so soon removed from him that called you into the grace of Christ unto another gospel: Which is not another; but there be some that trouble you and would pervert the gospel of Christ." If this person prefers to babble of corsets and other garments with which he seems to be thoroughly familiar, why not resign his present position, which is supposed to carry a certain amount of dignity with it, and take up his abode in some back street, where "these and all your underclothes" are appropriately subject for ribald verification. Churches generally burn white lights in their windows.

## WHAT'S IN A NAME?

Editor DRAMATIC MIRROR:

Sir.—May I add my little mite to the correspondence regarding the title, The Unwritten Law? When my play was produced with Miriam Shelby in the lead in 1903, Mr. Nobles told me of his previous use of the title and also authorized me as far as he was concerned to go on and use it, which I did. My play under that title has been steadily played since by stock and repertoire companies and many companies have used the title for other plays. When Mr. Royle chose the title last year I laid these facts before him and told him as far as I was concerned he was welcome to use the title. This he did.

As a matter of fact, under our present copyright law there is no exclusive protection for a title, provided the work is not infringed upon, although I believe the courts will protect a title which has become a valuable trademark.

However, Mr. Nobles, Mr. Royle, Mr. Swan, and Tom Dick and Harry are at liberty to call a play The Unwritten Law if they choose. My play has been steadily in use recently and will be played for some time.

Very sincerely,

MARK SWAN.

LAMBS CLUB.

## EDITOR'S LETTER BOX

CONSTANT READER, Brooklyn.—The stock players you mention are not married.

EDWARD VANDRAU.—It is impossible, in the limited space here, to give a synopsis of each scene of Satan Sanderson.

C. L. N., Yonkers.—All dates, as far as known by THE MIRROR, are given in the "Dates Ahead" column.

A SUSANARANA.—Billy Gaston, song writer and comedian, is a Brooklyn boy and learned to dance on the sidewalks of Jay Street. His first stage attempts were at entertainments given by downtown Brooklyn churches. James Hyde saw his work and engaged him to succeed Gus Edwards with Hyde's Comedians in 1896. The company at that time numbered many players who afterward were graduated from burlesque, among them being Williams and Walker and McIntyre and Heath. Gaston himself won success in the field of musical comedy. He married the late Mabel Barrison. Later they separated and he married Ethel Green.

J. R. D., Boston.—George J. MacFarlane was born in Kingston, Ontario, Canada, of Scotch parentage. He made his debut over twelve years ago as a concert singer, in the part of Captain Corecoran in Pinafore. He was a member of the Perley Opera company in The Girl and the Bandit, appeared in Floradora, The Silver Slipper, San Toy, The Gelash, The Runaway Girl, and The Beauty Spot. He returned to vaudeville for a brief engagement and next joined the Gilbert and Sullivan revivals, where his excellent baritone voice and wide comic opera experience has aided him materially in his presentations of Captain Corecoran in Pinafore, Colonel Calverley in Patience, the Major-General in The Pirates of Penzance, and in the title role of The Mikado.

G. H. R., Wilkes-Barre.—Laurette Taylor is a New York girl and appeared first in vaudeville as La Belle Laurette. Her first experience on the legitimate stage was in stock and melodrama. She rose rapidly in Escaped from the Harlem, Yosemite, The Great John Ganton, The Ringmaster, Mrs. Dakon, Alias Jimmy Valentine, The Seven Sisters, and scored a striking hit as the Hawaiian princess, Luana, in The Bird of Paradise. Her first long dress part was Marguerite in Faust, and a great deal of her stock experience was gained in Seattle. This year she won a marked success as a comedienne in Peg o' My Heart, by J. Hartley Manners. Miss Taylor and Mr. Manners, who also wrote Zira, The Patriot, in collaboration with William Collier: The House Next Door, and The Indiscretion of Truth, were married late in 1912.

## THE ACTORS' ASSOCIATION

Editor DRAMATIC MIRROR:

Sir.—As an old dramatic critic in New York fifty-five years ago, I wish to record my hearty concurrence in the recent movement of actors to organize, and "Arm, arm and out!" The actor has been for so long a time under the domination of a certain class of managers that he has forgotten that he was also a man.

The organization of the Actors' Equity Association is most hopeful. All other workers have long since organized and secured a combination of influence. No body of men and women have seemed so utterly spiritless, if not downright pusillanimous, as actors. What are they afraid of? They have everything in their own hands. With-out them every theater in New York or elsewhere would be dark. But they must organize and fight! The sneer of a certain New York manager that "actors are so constituted as to be unable to organize and maintain a union," is a libel on the intelligence of actors.

In the old days the actor was poor, he worked hard, but he had some reward and some say in what he was called upon to do; and he had the respect of such managers as E. A. Marshall, Thomas B. Hamblin, William Niblo, James W. Wallack, John Brougham, etc., etc.

The present movement should be universal, and embrace all actors, even if of low degree, as well as the "stars."

In this connection I find the following terse and logical statement in an evening paper of recent date:

Out of the formation of an Actors' Equity Association to protect the interests of actors in their dealings with theatrical managers there may come some day a professional influence strong enough to bring the stage back to the position it held in the old days when it was controlled by actors, not by speculators; when the management of it was an art, not a trade.

The association believes it to be the business of the manager to pick a play that will succeed; that if it fails the fault is his, and he should bear the loss instead of shifting it, as at present, upon the players. The establishment of such a rule would bring the players into consultation in the choice of plays. The effect would likely reach much further than the simple one of securing the actor a fair salary for his work, whether done on the stage or in rehearsal. There is, in fact, a chance for a revolution.

JOHN B. KETCHUM.

New York, March 10, 1913.



## Personal

**WILDE.**—Oscar Wilde's "The Picture of Dorian Gray" was produced for the first time as a drama at the provincial theater of Cottbus near Berlin. The critics speak well of the stage version, which is the work of a local surgeon, and say that he has contrived to bring out the psychology of the work.

**ANONSON.**—Rudolph Anonson, projector of the New York Casino and its manager for many years, and father of the first roof garden in America, has just completed his memoirs covering a period of more than thirty years, including interviews with and anecdotes, photographs, letters and autographs of prominent composers, actors and actresses.

**ALISON.**—George Allison, the popular leading man of B. F. Keith's Crescent Theater, Brooklyn, who is now in his fourth year there, was asked recently how he contrived to stand the strain of twelve performances and a change of play weekly, year after year. He replied: "By reducing my working day to an absolute system, and living with clockwork regularity. I have learned to utilize every minute of every day, and by doing so I find time, in addition to my theater work, to read a good deal, write occasional verse and music, and even drive an automobile. The latter furnishes my wife and myself with plenty of the outdoor air we should otherwise be deprived of. To rehearse a play every morning, give two performances of another the same day, at the same time studying a new part, is certainly hard work, but with long working seasons practically assured, and the possibility of a long and thorough rest during the summer, I find this side of professional work much more interesting and profitable than the 'rehearse-six-weeks-and-play-two', of which we hear so much just now."

**HEMPFEL.**—The handsome cover of this week's DRAMATIC MIRROR presents a picture of Frieda Hempel, the new coloratura singer of the Metropolitan Opera House, in a striking pose. The distinguished singer suffered from an attack of nervousness at her New York debut, but has since amply redeemed the high reputation which preceded her arrival from the Berlin Royal Opera.

**POWER.**—Tyrone Power has the distinction of being the first actor to be biographically treated in a series of "Lives of the Players," which William Winter is issuing in regular book form, in which he intends "to write, with the design of recording and commemorating, chiefly if not exclusively, the achievements of important actors now living." The book is profusely illustrated with character pictures of Mr. Power in various parts, and with pictures of the elder Power, Madame Janaschek, Augustin Daly, Henry Irving, Edith Crane (Mrs. Power, now deceased), and Mrs. Tyrone Power of the present day. The book is



GEORGE ALISON.

written in Mr. Winter's usual exhaustive manner and makes interesting reading.

### FRANK CRAVEN WELL LIKED

According to the cable dispatches, Bought and Paid For has met with success in London at the New Theater, where it began an engagement March 13. George Broadhurst, the author, was called on for a speech and Frank Craven, as James Gilley, made as big a hit as in New York. In English parlance, "He took splendidly."

## POPULAR SONGS OF TO-DAY AND YESTERDAY

(Continued from page 8.)

nulty and cleverness seem to have been expended on every feature of a comic opera, except the words and music. It is worth while recalling that masterpiece of rhyme and nonsense, "I Am a Major General," in The Pirates of Penzance, which everybody has heard. Compare the intelligent fun of such a lyric with the words of, let us say, "Ev'ry Little Movement" in Madame Sherry. Here is another lyric, from Ollivette. We should jump from our chairs in delight if we heard it in a modern comic opera:

If in a state of exhalation  
You came home late and dimly saw  
Two ladies waiting an explanation,  
Your wedded wife and your mother-in-law—  
That is the time for disappearing,  
Just take a header, down you go,  
And when the sky above is clearing  
Bob up serenely from below.

Twenty years or so ago De Wolf Hopper sang this amusing bit of verse in one of the older comic operas:

A gentleman went on a spree  
And tasted all the taps;  
He reached his home late in a state  
Of positive collapse.  
His wife looked out the window  
As he the bell did pull;  
Said she, "Well you look beautiful!"  
With the accent on the full.

I've studied rules of dining,  
And jotted down the hints;  
One is, before retiring  
Beware of eating mince.  
But I ate mince and went to bed—  
Ye gods, what revels high  
My dreams that night did occupy,  
With the accent on the pie.

This song from Erminie—a great favorite at the Casino in its day—is very characteristic of the logical coherence, the humor and the intelligence of the average comic opera lyric of twenty years ago:

Here on lord and lady waiting,  
Court gallants and nobles all,  
Every one importuning,  
To and fro at beck and call,  
No intermission, give exhibition,  
What good tuition, though hurried, has brought.  
And compensations, remunerations,  
Pay for the patience which you've been thought.  
May we take your hat, your stick, sir?  
Brush your clothes, sir, tie your shoes,  
You will find we're very quick, sir,  
Not a moment do we lose.  
May we start to fetch or carry,  
Stitch or fasten, tie and lace,  
Every toilet necessary,  
Powder puff for arms and face.

Here on lord and lady waiting, etc.

This is not in any sense an inspired lyric. But it is clean, consistent and, with the necessary "patter" and "business," proves very amusing on the stage. It is not, at any rate, insane.

Briefly, it would seem that the popular song of yesterday was sweet and pretty, although sometimes sentimentally so, or else comic and clever, like "Down went Auntie." The truly popular song of to-day is ragtime, vigorous and lively, although sometimes indecently. In comic opera there is practically nothing to be said in favor of the present-day lyric. It lacks the humor, the fertile ingenuity and the clever nonsense of the older comic opera. In our adaptations of foreign musical pieces, of which we seem inordinately fond just now, we oftenest discover sentimental versions of a German or French lyric, which originally had its own humor and atmosphere, inevitably lost in translation.

In an article of such short length, it is not possible to treat so big a subject adequately. There are innumerable cross currents and modifications which ought to be noticed. I can only hope here to suggest some of the more obvious differences. H. L. STEARNS.

### PAYING FOR REHEARSALS

The London *Daily Sketch*, in a recent issue, discusses the problem of English actors who complain that they are required to rehearse gratuitously for weeks with a prospect of small pay incident to a short engagement. In advocating the actors' cause, the paper remarks:

"Leading West End managers are known to recognize the justice of the actors' and actresses' claim to payment for rehearsals, and there exist several honorable exceptions to the prevailing rule of the profession. Sir Herbert Tree at His Majesty's Theater, Sir George Alexander at the St. James's Theater, Cyril Maude at the Playhouse, Robert Courtneidge at the Shaftesbury Theater, are among well-known managers who pay for rehearsals.

"Even where full pay is not given during the period of 'producing' half-rates of salary are sometimes given—and are gratefully accepted.

"The whole question is now being pushed forward to a definite issue, however, and the *Daily Sketch* is able to announce that as a consequence of recent negotiations there will very shortly be a conference between the West End Theater Managers' Association and a representative delegation of the Actors' Association, a body which has for years been quietly hammering out this problem of rehearsal pay, and is at last in sight, it is hoped, of securing effective and wholesome reform."

## Broadway Favorites

One of the most artistic performances of New York's present theatrical season that will not soon be forgotten was that of Selene Johnson's portrayal of Mrs. Martin in The Argyle Case at the Criterion Theater.

Selene Johnson graduated from the American Academy of Dramatic Arts and since that time has



Baker Art Gallery, Columbus, Ohio.  
SELENE JOHNSON.

been associated with T. Daniel Frawley, when Blanche Bates, Mary Van Buren, Frank Worthing, Eleanor Robson, and Madge Carr Cook were prominent members of his company on the Pacific Coast, visiting Honolulu among other places with Mr. Frawley's players.

Miss Johnson's work with Mr. Frawley placed her before managers as a valuable stock actress, with the result that she was featured as leading woman for short engagements in Indianapolis, Milwaukee and Washington, playing Camille, Lady Teane and other famous feminine roles.

Miss Johnson has been leading woman for William H. Crane, James O'Neill, Eleanor Robson, Grace George, William Faversham, Arnold Daly, Viola Allen; has appeared with success in New York in The Dollar Mark and in Boston made a decided success in The Fourth Estate, while last season as Suzanne Olier in The Return from Jerusalem with Madame Simone, Miss Johnson achieved the biggest success of her career.

During the coming Summer Miss Johnson is to play with Madame Simone in London, both in The Argyle Case and the new Henri Bernstein play, now running in Paris.

In private life Miss Johnson is the wife of F. Lunden Hare, who has scored a success in The Whip.  
CHAMBERLAIN BROWN.

### PLAYS AND PLAYERS

Eva Tanguay and her road vaudeville show is to appear at the Broadway Theater, March 24.

Elsie Janis has been booked at the Palace, London's big vaudeville house, for next year.

Charles Klein is to depart for his future home in London on April 17.

Edwin Arden has been tendered the role of Cassius in William Faversham's production of Julius Caesar, to take the place of Frank Keenan. His acceptance at this writing depends on bookings in vaudeville in the sketch he is now presenting.

The Tik Tok Man of Oz, a musical extravaganza by L. Frank Baum and Louis Gottschalk, will have its first performance under the Morosco management in Los Angeles, March 30. The list of players includes Morton and Moore, Joseph Miron, Charles Stone, Josie Intropidi, Dolly Castles, Charles Ruggles, Lenora Navasle, and Fred Woodruff.

Robert Mackay, who played a leading role in The Lottery Man, and Mrs. Charles G. Craig and Nan Campbell, recently in The Bridal Path, are the latest engagements for Blanche Ring in When Claudia Smiles.



## THE PUBLICITY MEN



The little silhouette of the woman of fashion fifty-two years ago, twenty-seven years ago, and to-day, which decorate our column this week are fac-similes of the three figures on the cover page of Klaw and Erlanger's souvenir booklet for the two hundredth performance of Milestones. Fashion almost seem to travel in cycles. The writer recalls that a well-known old actress



1860.

now playing in New York showed him a few days ago a picture of herself taken about 1882. She pointed to the little "helmet" hat the picture indicated her as wearing, and remarked how appropriate it would be for now. But as we gaze long and earnestly at the flowing, half-hoop skirts of 1860 we wonder if that is a fashion we shall ever return to. I make no extravagant claim to any knowledge of the



1895

eccentric whimsies of women's fashions, but I have a definite suspicion that they will stick for some time to the so-called "natural" in one way or another. We may return by a process of deep, spiral-like evolution to something like Eve's holiday dress of two fig-leaves, but if human nature keeps anything like it is to-day that style cannot possibly last long. It is too easily followed. There is no difficulty in it.



1912

Daily the magnitude of the testimonial to that dean of press agents, Jerome H. Eddy, grows. The vaudeville entertainment will probably surpass any that a benefit has seen for some time, as nearly every member of the profession now playing in or near New York is only too glad to offer his services. The number of managers and actors and press agents who have freely come forward to buy seats at a high price of their own making is very gratifying. Remember the date, publicity men, March 30, and simply consider how you yourself would care to be treated if you were Mr. Eddy's age and in his position. Help to make his declining years free from at least pressing care.

Another resignation! Harry Sloan, who has been on tour in the interests of Henry W. Savage's Little Boy Blue, has returned to New York, eager to find some new position. What in the world happens to "advance men" during the summer?

And still the mystery grew—that one little theater could cause all this fuss. Anyone who indulges in that conversational up-lifter of a daily round of the New York publicity offices will discover that each office has its own version of what will be the policy of the new Palace Theater. Some say grand opera, others usual vaudeville, others that it will produce operetta, others that it will see only legitimate drama. It is whispered in hushed tones that it will be opened March 24. Nobody seems to know.

Eddy Bachelder, advance of Eddie Foy, is assisting G. Franklin White, in advance of the Marcus Wright company of The Spring Maid, for two weeks. The Foy show is to lay off for two weeks in St. Louis, while the comedian rests up in preparation for a trip to the Coast. The seven Foy children will join the star in St. Louis and

accompany the Over the River comedian on its Pacific tour.

William R. Hill, after touring the South in advance of Weber and Fields, is back in New York.

Comparative Studies in Anatomy—"One has the sensation of seeing the inmost workings, not only physical but mental, of the persons who pass through this play of life."—From the press agent of The Governor's Lady.

## DRAMA LEAGUE OF AMERICA

The Drama League of America, which was organized only three years ago and already enjoys an affiliated membership of fifty thousand, with active centers in twenty cities, including Boston, Brooklyn, Chicago, Philadelphia, San Francisco, and Washington, is organizing an active center in New York, as well, for the reason that New York is the central market for the producing manager. The purpose of the League, according to its prospectus, is "to crowd out vicious plays by attending and commending only good plays and building up audiences for them, through study classes, reading circles and lectures"; and it is its aim "to aid in the restoration of the drama to its honorable place as the most intimate, most comprehensive, most democratic medium for the self-expression of the people."

The League will help its members to select only the best plays and save them money by enabling them to avoid experimenting with unsatisfactory plays, and will inform them by mail of the performances most likely to please an intelligent taste. Bulletins are issued as soon as important plays appear, describing them and urging attendance. Membership dues are \$1 for a calendar year. Supporting members pay \$5 to aid in carrying on the work, but this is gratuitous and carries with it no special privileges. The following names are among those interested in promoting the League: Mabel Choate, Mrs. Abram Flexner, Mrs. John Henry Hammond, Clayton Hamilton, Mary Garrett Hay, Alice Minnie Hertz, Mrs. Elwood Hendrick, Roland Holt, Mrs. Henry C. Howells, Mr. and Mrs. George Middleton, Mrs. Elihu Root, Jr., Miss Spence, Mrs. Samuel A. Tucker.

## GOSSIP

Frederick A. Huxtable and Alice E. Mortlock were married in Oklahoma City, Okla., Jan. 31, while playing there with Billy the Kid company.

A son was born to Mr. and Mrs. (May Barton) Earle Mitchell at midnight, March 7.

Jack J. Needham, who recently closed with Henry W. Savage's The Million company, is spending a few weeks at Atlantic City and Somers Point.

The Yellow Jacket is scheduled for production in London, at the Duke of York's Theater, for March 27, following The Younger Generation.

Philip Bartholomae's Over Night was presented by the Mailey-Denison Players in Fall River last week with Gus Forbes, Carolyn Hilberts, and Sydney Riggs in the leads.

Owing to the continued illness of her sister, Nance Blair, who was to have joined the Casino Stock company at New Bedford, Mass., is still in New York.

Helien Collier, who has been identified for the past two years with the Garrick Players of Salt Lake City and Denver, is now touring the West with the John Drew company in The Perplexed Husband.

Madame Sarah Bernhardt was bruised and badly shaken up while returning to her hotel in Los Angeles from a performance in a Venice theater, a few miles out of town. She was able to go to her hotel.

Diane, a noted beauty of Ziegfeld's Follies of 1912, is slowly recovering, at the St. Margaret Hotel, in this city, from injuries received Wednesday, Feb. 19, in collision with a heavy truck while driving her electric car.

Frank Dekum has issued forth from his retirement at his home in Portland, Oregon, and joined Mrs. Langtry's company as leading man, playing the part of Mr. Hunter in the one-act play of Mrs. Justice Drake. The company is now playing the Pacific Coast towns in vaudeville.

Clifton Crawford left for a tour around the world last Friday. He will go to Japan, via San Francisco and Honolulu, to Shanghai, Kobe, Colombo, Naples and London, where he will arrive late in July, returning to the United States in August. He will give special performances on the way.

Edward Russell, who has been playing the juvenile role in Hammerstein's Naughty Marietta, supporting Florence Webster, recently played the comedy role at Portland, Oregon, owing to the comedian's sudden illness, and received excellent notices on his work.

Schultz Edwards is winning laurels on the road in The Man Who Stood Still. The newspaper reviews of his work are most flattering, and dwell on the quaintness of his delineation and appealing naturalness in the part of Johann Krauss, the old Swiss watchmaker.

Mr. and Mrs. Damon Lyon gave a high-class recital recently at the Knox School for Young Women at Tarrytown. Their efforts were well received by a large audience. Mr. Lyon sang two songs in charming style.

He was formerly a member of Richard Mansfield's company.

Joe Sutton, Jr., the popular manager of the Empire, Saskatoon, Sask., Canada, married a very popular young Scotch lady last week. Congratulations were showered upon the young couple by the visiting theatrical people.

Jessie Millward is meeting with continued success in London in Mary Asquith and David Higgins's one-act play of the New York underworld, entitled In the Gray of the Dawn, which has been reviewed in The Mirror when produced here early in the season.

The International Alliance of Theatrical Stage Employees, Local 35, of Greater New York and vicinity, which is composed of theatrical electricians, stage operators, and moving-picture operators, will hold its second annual ball Sunday evening, March 23, at the New Amsterdam Opera House.

The announcement of the marriage of Carol Lynn, of The Lady and the Slipper company, now playing at the Globe Theater, this city, to John Hollaway, a Philadelphia, which was contracted about two months ago, was announced on March 12. Mrs. Hollaway entertained many of her chorus chums at a dinner on the night of the day that the news was made public.

Ada Henry, who recently closed with The Kiss Waltz company, under Shubert's management, in Denver, and since then played the leading comedy role in A. H. Wood's The Woman Haters' Club, has returned to her summer home, "The Wigwam," at Somers Point, N. J., overlooking Great Egg Harbor Bay and Atlantic City.

Henry Buckler is playing the leading role, Tom Beach, the bachelor, in Francis Wilson's comedy, The Bachelor's Baby, under the management of Ivan Wright. Mr. Buckler and Baby Wilson are featured as the Bachelor and Baby, respectively, and are meeting with pronounced success everywhere. The company recently played Winnipeg, Canada, where it made a decided hit. They are now touring the West, after which they go to the Pacific Coast.

As a result of numerous requests from out-of-town managers, Adolph Philipp, the German-American actor-manager, has organized a No. 2 company of Auction Pinochle, which will tour the principal cities of the United States, opening with an indefinite engagement, in Chicago, on Monday, March 31. Miss Hannel Holden, late prima donna at the Metropolitan Theater, in Berlin, will play the lead. Milton S. Harris will travel in advance, while Otto Hess will act as manager.

## SAN FRANCISCO

David Belasco presented at the Columbia last night, March 18, The Countess of Monte Cristo. The play is billed for two weeks.

The Alcazar revived, by request, The House Next Door, and it closed his house March 10. The next play, with John Dandy in the cast.

The Court is now in its second week of Little Miss Brown. Business fair. The play closed. The Prince of Pilsen is next, with Jess Dandy in the cast.

The Navy still runs Hotly Tolly, with Kolb and Dill as stars. From the Manager to the Crew will replace this present bill next week. At the Orpheum Edison's Talking Moving Pictures are a marvel, and Talton and William Rock are a feature also.

The Empress has Orchestra's Band, Beanie Leacock, Jack Art, Dorothy Raymond, Gordon and Shannon, W. Abrams and Harry O'Brien are also on a good bill. Joe Anson is on for a second week.

Pantalone: Billy Beavers, Walter Montague and Billy Hernandez. Freda West. Four Elements, and Poster and Brown.

Gramman's Imperial has pictures with a string orchestra. Genie has gone to Oakland. Lynne, Russian pianist, will play here March 23-24 and 25.

Clara Butt and Kenneth Ramford Sinners will give concerts March 23-24.

The Tivoli is almost all sold out for the season. It opened March 12, Telemachus singing Rigolotto to capacity. It closed March 14; house crowded and pleased.

## SALT LAKE CITY

Notwithstanding its previous numerous visits, The Merry Widow packed houses at Salt Lake March 6, 7, Oscar Flieman Mabel Wilber, Charles Meekins, Arthur Woolley and others were warmly welcomed. Mischa Elman, violinist, gave a recital March 8 at double prices, drawing a large audience, who were spellbound and vociferous by turns. Channev Olcott March 10-12 in sale of Dreams, selling houses out each time.

Colonial, week of March 2, William J. Kelly and Ethel Lyle supported by an excellent company presented E. M. Rorie's three-act farce, My Wife's Husbands, to fair business.

Nick's Roller Skating Girls at the Empress, week of March 3, proved a great card. They have a pretty and clever act. Others on the bill were Lola Stanton, Pauline, Gilbert Loece, George Leonard and Margaret Meredith, Marie Stoddard, Pathe Review.

At the Orpheum Mrs. Langtry in a stylish gown and unique sketch drew packed houses week of March 3. Clara Ballerina was popular, as also was Ida May Chadwick, Mabelle Ponda Truere, Brenson and Baldwin, Ethel May Barker, Wilson's Comedy Circus. O. E. Johnson.

## RICHMOND, VA.

Officer 688 March 10 seemed to please: business fair at the Academy of Music. Dustin Farnum in The Littlest Rebel March 20-22. Grave Scott will not appear here this summer as previously announced.

The Thief March 10-15: poor; business light at the Bijou. The White Slave March 17-23.

Five Musical Ladies, the Roberts. Two Georges, Harry L. Webb, Elminio Eddy, and pictures to his houses at the Colonial March 10-15.

A Knight for a Day March 10-15 at the Empire.

W. G. Neal.

## ACROBAT'S BAD FALL

Nikko Slips from Rope—Himself and Three Patrons Injured in Holyoke

HOLYOKE, Mass. (Special).—Nikko, the acrobat, in the closing act of the evening performance of the Nikko troupe of acrobats at the Holyoke Theater on March 10, after making the walk up the rope from the stage with apparent ease, and while sliding down the rope backward, having reached the point over the eighth row in the center of the orchestra, slipped and fell among the spectators. A man's ear was cut, a woman suffered from the shock, and her younger companion received numerous bruises. Manager Barr offered every assistance to the injured and the house was emptied without accident or further excitement. Nikko himself was taken to the back of the house badly bruised. A doctor gave assistance to the injured. The acrobat attributed the slip to the new leather of his shoes. At the point where the accident occurred the rope was about twelve feet above the heads of the audience. The act was cut out for the remainder of the engagement by Manager Barr's orders.

## GEORGE THATCHER STRICKEN

George H. Thatcher, the veteran minstrel, at one time of the firm Thatcher, Primrose and West, was stricken with paralysis of the vocal cords, at the home of his nephew, Joseph Thatcher, in Orange, N. J. He was forced to leave Dustin Farnum's Littlest Rebel Company, with which he had been appearing. After consulting physicians it became known that Mr. Thatcher was not likely to appear on the stage again.

The old minstrel is being cared for by his wife, who is professionally known as Edna Williams. She was also a member of The Littlest Rebel company until her husband's illness forced her to retire from the company. For several seasons past Mr. Thatcher had been playing negro roles in various plays.

## DATES AHEAD

(Received too late for classification.)

ABORN ENGLISH GRAND OPERA (Co. A): Messrs. Aborn: Erie, Pa., 24. Lockport, N. Y., 25. Boreas, 25. Bradford, Pa., 27. Warren, 28. Dubois, 29. Clearfield, 31. Lebanon, April 1, Columbia 2.

ABORN ENGLISH GRAND OPERA (Co. B): Messrs. Aborn: Richmond, Va., 24-26. Newport News, 27. Norfolk, 28, 29.

BIRD OF PARADISE (Olive Morisco): Philadelphia, Pa., 24-25.

BOHEMIAN GIRL (Co. A): Messrs. Aborn: Erie, Pa., 24. Lockport, N. Y., 25. Boreas, 25. Bradford, Pa., 27. Warren, 28. Dubois, 29. Clearfield, 31. Lebanon, April 1, Columbia 2.

BOHEMIAN GIRL (Co. B): Messrs. Aborn: Boreas, 25. Bradford, Pa., 27. Warren, 28. Dubois, 29. Clearfield, 31. Lebanon, April 1, Columbia 2.

BOUGHT AND PAID FOR (William A. Brady): Pittsburgh, Pa., 24-25.

CITY THE (United Play Co.): St. Louis, Mo., 23-25. Peoria, Ill., 30, 31.

GRISHA, THE (Messrs. Shubert): New York city March 27—Indefinite.

GRAUSTARK (United Play Co.): St. Anthony, Ia., 19. Boreas, 25. Bradford, Pa., 27. Warren, 28. Dubois, 29. Clearfield, 31. Lebanon, April 1, Columbia 2.

ILLUSTRATION MARGARET (E. J. Bowen): Brooklyn, N. Y., 24-25.

KINDLING (United Play Co.): Springfield, Ill., 23. Oliver, 24. Mt. Carmel, 25. Evansville, Ind., 26. Robinson, Ill., 27. Vincennes, Ind., 28. Washington, 29. West Baden, 30. Bedford, 31. Union, April 1, Rockville 2.

KITCH, RUDOLPH (United Play Co.): Danville, Ill., April 2.

LION AND THE MOUSE (United Play Co.): Bellefonte, Pa., 24. Ottawa, 25. Hicksville, 26. Bryan, 27. Grange, La., 28. Elkhart, 29. Noblesville, Ind., April 1, Tipton 2.

MACDONALD, CHRISTIE (Werba and Lamm): Philadelphia, Pa., 31-April 5.

MARRIED IN HASTE (J. E. Irving): New Holstein, Wis., 23. Green Bay, 25. Hebron, Ill., 26. Canonsville, 27. Warsaw, 28. Lake Mills, 29. Portage, 30. Columbus, 31. Beaver Dam, 31. Cambria, April 1, Baraboo 2.

MISSOURI GIRL (City: Morton and Rith): St. Paul, Tex., 23-25. Peoria, Ill., 30, 31. Midland, 28. Big Spring, 29. Colorado, 31. Sweetwater, April 1, Snyder 2.

MISSOURI GIRL (Eastern: Merle H. Norton): Park River, N. Dak., 24. Larimore, 25. Northwood, 26. Hattie, 27. Portland, 28. Maryville, 29. Huston, 31. Reynolds, April 1, Thompson 2.

NEWLYWEDS (George Costan): Evansville, Ind., 19. Henderson, Ky., 20. Shelbyville, 21. Lexington, 22. Winchester, 23. Paris, 24. Maryville, 25. Ashland, 27. Ironton, O., 28.

ROBSON, MAY (L. E. Sirel): Saskatoon, Sask., Can., 17-19. Regina, 20-22. Winnipeg, Man., 24-26. Duluth, Minn., 27-29.

SERVANT IN THE HOUSE (Merle H. Norton): Middletown, O., 25. Hamilton, 26. Shelbyville, 27. Baraboo, 28. Glasgow, 29. Frankfort, 30. Russellville, 30. Springfield, Tenn., 31. Gallatin, April 1, Lebanon 2.

SMART SET (T. J. Corwell): Roanoke, Va., 19. Lynchburg, 20. New York City, 21. Westport, N.Y., 22. Norfolk, 23. Charlottesville, 27. Staunton, 28. Harrisonburg, 29. Washington, D. C., 31-April 5.

STEWART, MAY (L. E. Sirel): Galva, Ill., 19. Macomb, Ia., 20. Independence, 21.

THIRD DEGREE (United Play Co.): Johnson, Pa., 22. Stenberville, O., 23. Bellville, 24. Clarksville, W. Va., 26. Weston, 27. Shinnston, 28. Morgantown, 29. Fairmont, 31. Monaca, Pa., April 1, Donora 2.

THIRD DEGREE (United Play Co.): Winfield, Kan., 19. Fredonia, 20. Neodesha, 21. Independence, 22. Columbus, 23. Coffeyville, 25. Chanute, 26. Topeka, 27. Ottawa, 28. Council Bluffs, 29. Hammon, 31. McPherson, April 1, Marion 2.

TENTH, EMMA (Messrs. Shubert): New York city 24-25.

UNCLE TOM'S CABIN (Leon Washburn): Omaha, Neb., 17-22. Sioux City, Ia., 23. Sioux Falls, S. Dak., 25. Mankato, Minn., 27. Fairbault, 29. Owatonna, 29. Red Wing, 29. St. Paul, April 5.

WHITESIDE, WALKER (Walter Ford): Washington, D. C., 24-29.



## ON MARCH 24

## Five New Plays Will Open on Broadway Monday Night

The Spiritualist, with Francis Wilson in the leading role of his own play, will be John Cort's latest New York venture. It will open at the Forty-eighth Street next Monday.

On the same evening the Liebler Company will produce A Man's Friends, by Ernest Poole, at the Astor Theater. In the cast will be Katherine Grey, George Fawcett, Vincent Serrano, Frederick Burton, Joseph M. Sparks, and Lily Cahill.

The Purple Road, a new Napoleonic romantic opera by Heinrich Reinhardt, author of The Spring Maid, will be presented at the Liberty Theater by Joseph M. Gaites, Valli Valli and Victor Maurer will be in the cast.

Other openings for the same date are What Happened to Mary? by Owen Davis, at the Fulton, and Eva Tanguay in her road attraction, at the Broadway.

At the close of the engagement of Ruth-erford and Son at the Little Theater a few weeks ago it was planned to reopen the theater after a dark house of four weeks with Fuida's comedy, The Pirate, in a translation by Louis N. Parker. Mr. Ames has decided that The Pirate does not contain material suitable for his purposes, and will not produce The Pirate at all, probably. The Little Theater remains closed for the season, and in a few days Mr. Ames will sail for Europe in search of suitable material.

## STUDENTS GET DIPLOMAS

## American Academy Graduates Addressed by William Gillette

Twenty-eight students of the American Academy of Dramatic Arts were given diplomas at the graduating exercises of the senior class in the Empire Theater last Friday afternoon. Mr. William Gillette made a whimsical and interesting address.

"It has been quite the thing to sneer at personality," he said, "as an altogether cheap affair, not worthy to be associated with what is best in art. Though it would be like shaking a red rag before a bull if it were heard by the most enlightened students and critics, nevertheless I will boldly state, for I don't think they can do anything to me for it, that cheap or otherwise, inartistic or otherwise, and whatever it really is or is not, it is the most singularly important factor in diffusing life into modern stage creations that is known to man, woman, or child. The actors of recent times who have been universally acknowledged to be great, have invariably been so because of their successful use of their own personalities in the roles which they made famous."

Among those who were graduated were Misses Ricca Gruska, Maud Helmer, Ellinore Lilley, Virginia Nordem, Margaret V. Putnam, Florence E. Vilet, and Florence E. Wollersien. Messrs. Joseph H. Graham, Langdon Gillett, Raymond Lockwood, Giles Low, Edward Gould Robinson, Joseph Schildkraut, and Willard Webster.

## CHICAGO THEATERS RESIST

## Argument Heard in Supreme Court Against \$1,000 Annual License Fee

Before the Supreme Court of the United States fourteen of Chicago's principal theaters made their fight, on March 12, against the city ordinance requiring an annual license fee of \$1,000 for theaters charging admissions of one dollar a seat or more, exclusive of box seats, while lower-priced theaters are to pay only \$400 or less.

Attorneys for the theaters attacked the validity of the ordinance on the ground that a classification of theaters either for purposes of regulation or taxation, based upon the highest price of admission charged for a single seat, and without regard to seating capacity or gross or net revenue, is arbitrary and improper, especially in a case where the admission price as to certain seats as in this case, box seats, is excluded from the standard of classification.

"The ordinance selects as the basis for classification," argued Attorney Haft for the city, in reply, "a condition over which the person applying for a license has absolute control, that is, the price of admission."

## CHEAPOPERA NEXT SEASON?

## Metropolitan May Give Performances with Second Singers in Cast

It is rumored that next season the Metropolitan will give a fourteen weeks' season of grand opera, six weeks in the Fall and eight weeks in the Spring. No opera will be given in English. The chorus and full orchestra will be the same as at the regular performances, but a second cast will be assigned the singing roles.

## "I. O. K." OFFICES OPEN

The Indiana, Ohio, and Kentucky Vaudeville Booking Exchange opened for business in the Lyric Theater Building, Cincinnati, Ohio, March 17. Charles S. Murray, producer of many tableau musical comedies, is general manager of above concern. The fixtures and arrangements are all brand new. To begin with it has several weeks in Indiana, Ohio, and Kentucky.

## PEOPLE'S SYMPHONY CONCERTS

The People's Symphony Concerts, Franz X. Arena, musical conductor, will give the third orchestral concert of the present sea-

son on Easter Sunday afternoon, March 22, at Carnegie Hall. The soloists for the occasion will be John Barnes Wells, tenor, and Maximilian Pilser, violinist. The programme includes the following numbers: Symphony No. VII., Beethoven; violin concerto, G. Minor, Bruch; Annadel Lee, tenor solo, Dunn (first time); March Slav, Tschakowsky.

These concerts are intended for wage earners of all grades and have provided, during the last twelve years, the best orchestral music at merely nominal rates, furnishing also, through the People's Auxiliary Club, a similar opportunity for the enjoyment of chamber music.

## CRITICS TO PLAY "CAESAR"

As a novel and sensational feature, the committee in charge of the testimonial performance in aid of Jerome Eddy at the Liberty Theater Sunday night, March 20, have arranged for the presentation of a scene from Julius Caesar, to be acted exclusively by dramatic critics and other newspaper writers. The scene will be staged by R. H. Burnside. For this purpose the forum scene from Julius Caesar has been selected. One of the best known dramatic critics in the city will act the role of Cassius, and another one equally well known will be cast as Brutus. Caesar, Antony and other characters will be assigned to other men now active in newspaper work. The entire cast will be announced before the date of the performance. The first rehearsal took place on Saturday night at the Friars. The mob will be made up of about seventy-five newspaper men, press agents, and theatrical managers.

Wilton Lackaye, Arnold Daly, and other actors who have in the course of their careers taken exception to the printed criticisms of the regular newspaper reviewers have been invited to occupy one of the boxes and to write briefly their opinions of the acting of the newspaper men. These reviews by the actors will be read from the stage at the conclusion of the bill.

In addition to this novel feature a vaudeville bill of sensational novelties is being assembled. Several of the best known stars now in the city will take part. William Harris, at the Hudson Theater, has been appointed the treasurer of the Jerome Eddy testimonial fund, and subscriptions are now being sent in to him. The sale of seats at the Liberty Theater has already begun.

## "HAMLET" BURLESQUE FOR ACTORS' FUND

Daniel Frohman is preparing for the Actors' Fund benefit at the Century Theater on Tuesday afternoon, April 1, a burlesque of Hamlet. No mention is made of who is to play the title part, but the other characters are distributed as follows: Ophelia, Elsie Janis; the Ghost, Joseph Cawthorne; Polonius, Tom Lewis; Claudius, William Courtleigh; Horatio, Frank Gilmore; Laertes, Edward Mackay; Grac Digger, William Sampson; the Queen, Johanna Howland. The players Hamlet addressed will be thirty chorus. Grant Stewart is arranging the burlesque and adapting it to the members of the company.

## MISS FREDERICK NOT DIVORCED

The recent published statements that Pauline Frederick was contemplating divorce proceedings, or was divorced, from her husband, Frank A. Andrews, the architect, who is now in Europe, are entirely unfounded and untrue. Nor has Mr. Andrews started action against his wife, according to a friend of both Mr. and Mrs. Andrews. These stories seem to have found rise in the fact that Miss Frederick yielded to her love for the stage after her expressed renunciation of it at the time of her marriage. Indeed, there exist no differences at all between the couple, according to this friend's statement.

## YALE DESCENDANT MARRIES ACTRESS

Elisur Yale Smith, descendant of the founder of Yale University, and son of Wellington Smith, a paper manufacturer of Lee, Mass., was secretly married to Lilian Hennan, a former actress. He met her in Chicago a few months ago.

## CAVALIERI WILL WED MURATORE

The marriage of Lina Cavalleri, singer and former wife of Robert Winthrop Chandler, to Lucien Muratore, leading tenor of the Paris Grand Opera, with whom she is now touring this country in concert, is announced to take place in Detroit, Mich., on March 28. The wedding is arranged to take place during the afternoon preceding a concert to be given in the Light Guard Armory on the night of the 28th.

## NEW THEATER AT BATH, N. Y.

The new Murphy, of Bath, N. Y., was formally opened March 6 with an amateur minstrel show by local talent. Bath has been several years without a theater, other than motion picture houses. Charles H. Thomas will act as manager of the new house and already many leading attractions are booked for the coming three months.

## HARKINS'S ANTIPODAL TOUR

News reaches THE DRAMATIC MIRROR of the success of the W. H. Harkins Players in Central America. The company played a twelve night engagement commencing March 4 at the magnificent new National Theater in Panama, to excellent business, winning

splendid acclaim in their performances of their repertory of plays, including The Lion and the Mouse, Merely Mary Ann, The Third Degree, A Woman's Way, and The Walls of Jericho.

## BARS DOWN TO CIRCUSES

## North Carolina Wipes Out Prohibitive Tax, Due to Activity of Ringling Representative

Frank A. Cook, legal adjuter for the Ringling Brothers and Barnum and Bailey Shows, succeeded after two months' arduous labors in Raleigh, N. C., where he had been hobnobbing with the Legislature of North Carolina, in having a bill passed by both branches of the Legislature and signed by the Governor, which reduces the license fees in that State. The act was passed on March 8.

The former fee of \$300 a day, demanded by State, city and county each, bringing up the total to \$900 a day in that State, is by this new bill reduced to a maximum of \$250 a day State license, and prevents counties and cities from charging as a maximum any amount over one-half of the State fee, thus reducing the total to a maximum of \$500 a day. This is regarded as a great victory, more especially as it was doubted that it could be accomplished by any circus lobbyist. It opens the State of North Carolina to many circuses hitherto unable to play there. Mr. Cook is greatly lauded for this service by the circus people.

## NEW THEATRICAL CORPORATIONS

The following new theatrical and moving picture enterprises were incorporated with the Secretary of State at Albany last week: Frances Theater Corporation, New York city. To conduct a general theatrical business. Capital, \$1,000. Directors: Harry H. France, Alexander H. Pincus, Oscar L. Graf, 312 Broadway, New York city.

William L. Sherry Picture Film Company, New York city. To deal generally in moving picture films, machines, etc. Capital, \$10,000. Directors: William L. Sherry, Mary Sherry, 37 Ames Street, Rutherford, N. J.; George W. Richardson, 298-A Carroll Avenue, Brooklyn, N. Y.

Grand Circuit Feature, Inc., New York city. Moving picture business in all its branches. Capital, \$4,000. Directors: Herbert Branch, Palmdale, N. J.; Harry H. Bayer, 135 West Forty-fourth Street, New York city.

Jamaica Theater Company, Inc., New York city. To maintain a general amusement business. Capital, \$25,000. Directors: William Fox, John J. White, Jacob W. Loeb, 57 Madison Avenue, New York city.

Dintenfuss Amusement Company, New York city. To conduct vaudeville and motion picture theaters. Capital, \$51,000. Directors: Mark M. Dintenfuss, Louis Pincus, 501 Fifth Avenue, New York city; Isidore Topf, 197 Sheridan Avenue, Brooklyn, N. Y.

## THEATER CHANGES IN CHICAGO

CHICAGO, March 17 (Special).—General Manager Lynn B. Glover, of Kohl and Castle, announced that the Olympic Theater, this city, will again pass to the use of vaudeville. The change will begin on March 23, with prices ranging from 10 to 30 cents. Sam Lederer will be transferred to the general offices of Kohl and Castle in the capacity of general director of publicity. Hindle Wakes, now playing at the Olympic, will be the last legitimate attraction to play there. It closes March 23.

The Chicago Opera House, another of Kohl and Castle's Loop theaters, closes on April 30. It will be torn down to make way for a new twenty-story office building. The theater will be razed next May. Instead of the following year. The remainder of the Kohl and Castle lease, which was not to expire until April, 1914, has been purchased by the Marshall Field estate.

## FRED DONAGHEY SUED

Suit for \$100,000, claiming libel, was started by Addison Burkhardt against Frederick Donaghey in Chicago on March 10. The action alleges that a letter was written to Charles K. Harris, the New York music publisher, in which Burkhardt was mentioned, and which claims for Donaghey the credit of having written Louisiana. Lou Burkhardt states that Donaghey failed in his effort to write the show and that he was called in at the last moment and wrote the play, book, lyrics, and situations, in three weeks. Efforts to locate Donaghey in Chicago have failed. Six more suits will be started by Burkhardt after finishing the present one.

## HIRSCH NOT THE FIRST

Lou Hirsch, the composer of the "Gaby Glide" and other popular tunes, has joined the French Society of Authors and Composers for the protection of his work abroad. The statement in Variety that he is the first American residing in America to join the society is erroneous. Irene Berge, now musical conductor of Everywoman, and Frederick F. Schrader have been members of the society upward of a year, and there are probably others.

## THE ACTORS' FUND OF AMERICA

The annual meeting for the transaction of the business of the society and for the election of officers and trustees of the Actors' Fund of America will be held at the Hudson Theater, 139 West Forty-fourth Street, on Tuesday, May 13, at 2 P.M.



Bert's Photo Shop, Kansas City, Mo.  
AUGUSTO ARAMINI

Augusto Aramini recently closed with Henry Savage's production, The Million, in which he scored effectively as the Borey Caruso. His natural humor and splendid singing were one of the treats of the performance. For three seasons previously Mr. Aramini played Senor Tico, the spaghetti-eating Italian in The Music Master, giving a most unique and amusing portrayal. A native of Florence, Italy, he comes from a generation of actors, and in his own country he has appeared with the best of the Italian stars. Mr. Aramini is not alone a talented actor, but a linguist of ability, speaking eight languages, and a writer of merit, having written the lyrics for many songs which achieved popularity on the continent. "The Glow Worm," for which he wrote the words, was exceptionally popular in America a season ago. He is equally at home in Spanish and French characterizations, and his appearances in vaudeville have established his versatility.

## AMERICANS ABROAD

Among the Americans abroad who are doing particularly well in the London music halls are Ethel Levy, who is described as the bright particular star of the Hagstone Revue at the Hippodrome; Lou Hirsch, whose ragtime music is all the rage just now; Helena Frederick, mentioned elsewhere; Willis Holt Wakefield, and Frank Tinney. Miss Wakefield's success has been unequalled, and of Frank Tinney the following from the Westminster Gazette, speaking of his share in the bill at the Palace, is conclusive:

But the event of the evening was the appearance of Mr. Frank Tinney. To be described as "America's most representative black and comedian" is not a very certain way of describing the approval of the average British; but Mr. Tinney triumphed over both that description and a "make up" as unattractive as could well be achieved by a business quality appearance as unadorned as natural as his. His appearance was artistic. His manner is irresistibly funny, and to hear him play "Hi Tooters" on the Highland bagpipes is a never-to-be-forgotten experience. Mr. Tinney's acknowledgment of the very enthusiastic reception given him on his first appearance was an ornamental gem of the first water.

## NORWORTH BADLY HURT

Jimmie Norworth, a member of the W. B. A. U., was knocked from a thirty-foot tree by a motor car and seriously injured in Paso, on Feb. 17 last. The injuries he sustained were numerous and serious, consisting in a compound fracture of his right arm, two broken ribs, fractured right hand, besides many cuts, bruises and a severe scalp wound. Suit for heavy damages has been filed against the El Paso Touring Company, which is charged with responsibility for the accident.

## A. H. WOODS IN BERLIN

A report comes from Berlin that Al H. Woods, of New York, has paid \$32,000 for a half interest in a new cinematograph theater in course of construction on the Holten-dorfer Platz, and will begin operations by presenting The Miracle films now on view at the Park Theater. Jack Welch is to be the local manager.

## "HOUN' DAWG" SUIT

A suit for \$2,352 in royalties for the new historic Champ Clark campaign song, "You Gotta Quit Kickin' My Dawg Aroun'," was begun in the Municipal Court of Chicago on March 7. Both parties to the suit are music publishers. It was set forth that the melody came from the Osark Mountains years before it became a recent craze.

## GEORGE COHAN MAKES FINAL BOW

George M. Cohan appeared for the last time on the New York stage on the night of March 8, at the Grand Opera House in Broadway Jones. After a road tour he will retire to his farm near Providence, R. I., and become a tiller of the soil. His last play will most likely be entitled Back to Nature.



## UP TO DATE NEWS OF THE STOCK COMPANIES.

## MARY YOUNG FOR NEW YORK

Believe Me, Xantippe, now in its ninth week at the Castle Square, Boston, to capacity houses and no end in sight, is scheduled to appear in New York and Chicago with Mary Young in her original role. Miss Young is an actress of wide experience, with much charm. John Craig, Donald Meek, George Henry Traver, Walter Walker, Laurette Browne, and Mabel Colcord are working very hard, twice a day, while Florence Shirley, Sylvia Bladen, and Carney Christie are enjoying a rest, for they are regular members of the John Craig stock.

## CHANGE AT COTHAM

It is with regret that the announcement is made of Charles Pitt's resignation from the Gotham Players, for Mr. Pitt gave Brooklyn patrons some excellent performances. The players remain the same, and Alfred Swenson, Mae Desmond, Caroline Locke, Evelyn Watson, James Kyrie McCurdy, Frank Pender, Kate Woods Pike, and James Dison have few superiors. Paust was the production last week with the new director featured.

## GEORGE ALISON AT HIS BEST

George Alison's portrayal of David Quinlan at the Crescent, Brooklyn, last week was one of the best pieces of work ever attempted by this competent leading man. Kate Blanche was a delight in the best role she has had for several weeks, while Mabel Montgomery as Vera was again successful. The other actors appeared in minor roles. Alias Jimmy Valentine this week.

## MUSICAL STOCK IN HARLEM

At the 116th Street Theater a musical stock company headed by Stella Tracey, a Broadway favorite, and for the past five weeks been giving some very interesting performances. Miss Tracey has lost none of her vivacity and her voice is clearer than ever, while her support from Harrison Garrett, late with My Best Girl; Florence Quinn, Edith Russell, and Tom Ward is excellent.

## ACADEMY TO REOPEN

The Academy of Music will reopen with the stock company the last of the month. Theodora Friebus and Priscilla Knowles will return to the scenes of their former triumphs and Julian Noe, James J. Ryan, Glenn Anders, Angela McCaul, Annie Blanche, and, last but not least, Marie Curtis, one of the cleverest of stock favorites, will all return.

## ROLLO LLOYD MAKES MONEY

Crawling into Concord, N. H., a stranger, with a Broadway company, Rollo Lloyd has made a remarkable success with his players, and in The Witching Hour last week Mr. Lloyd, Anna Lang, Louis Parmenter, John Navold, and W. J. Townsend proved capable.

## THE METROPOLIS'S FUTURE

When Cecil Spooner vacates the Metropolitan Theater, April 15, to open her new theater, a melodramatic stock will replace Miss Spooner, under the management of Mr. Blaney and the direction of James R. Garey. The opening bill of Miss Spooner's new theater will be Madame X and The Rosary, to be followed by Madame X and The Rosary.

## SHAKESPEARE IN REAL LIFE

Romeo and Juliet was well chosen as the attraction of the Empire Players, Pittsfield, Mass., last week, for Victor Browne and Phyllis Gilmore had just announced their engagement, and as Romeo and Juliet were seen at their best.

## LOUIS WALDRON LEADS

The new leads of the Alcazar in San Francisco are Madeleine Louis and Charles Waldron. Both are clever and competent actors and will no doubt be very happy in their new venture, although Waldron has played stock for many seasons.

## PATERSON CLOSES

The stock at Paterson, N. J., has ceased and Alce Reid is casting about for a new location. In the company were Carol Arden, Louis Leon Hall, Jack McGrath and other well-known players.

## STOCK IN YOUNGSTOWN

John Pollock will install a stock at the Grand, Youngstown, Ohio, opening April 14 with The Fortune Hunter.

## "THE SPY" FOR STOCK

Charles Frohman has just released The Spy for stock in restricted territory. The Spy is a wonderful vehicle for the leading woman.

## HARLEM OPERA HOUSE

Lowell Sherman is proving to be the most popular leading man Harlem has ever had, and as Richard Ward in The Spendthrift the present week Mr. Sherman is showing

the Harlem Opera House patrons a performance they will not soon forget. Ione McGrane was especially engaged for this week's bill. Over Night follows, with Mr. Sherman as the hotel clerk, and then come The Rosary, The Case of Becky, The Concert, The Woman, The World and His Wife, and all the latest Broadway releases. Mr. Sherman and Marta Oatman, a woman with great versatility, should become more than popular with Broadway managers as well as the Harlem patrons in the above productions.

## VIRGINIA MILLIMAN POPULAR

Brockton, Mass., has had a stock company for many seasons at Hathaway's, and as leading woman Leigh De Lacy, Marie Horton, Virginia Howell, Louise Langdon, and Lucille Spinney have at various intervals triumphed. This season Virginia Milliman, the new leading woman, has won many friends by her artistic work, and as Marie in The Thief last week she appeared at her best. Sam A. Mehany has proved a popular leading man.

Francis Neilson, Helen Reimer, Richard Pittman, and Elinor McEwen have been announced, and now Ralph Remley has been secured as the light comedian. Mr. Remley was recently seen at the Astor as Percy in The Greyhound, and has filled stock engagements in Cincinnati, Springfield, and Pittsburgh.

## ANNA CLEVELAND'S SUCCESS

The success of Anna Cleveland and her company has reached the S. R. O. mark in New Britain, Conn., where this young and ambitious leading woman has organized players of experience and talent. A Woman's Way was last week's attraction and Merely Mary Ann the present bill, with Wyrley Birch, Alfred Cross, and Mrs. George A. Hibbard in leads.

## THE WEST LIKES "NOBODY'S WIDOW"

The Blanche Bates success, Nobody's Widow, has proved a money maker in the West for the various stock companies. At Ye Liberty, Oakland, Aileen May and Keran Cripps used it as their opening bill last week, while Bert Lytell and Evelyn Vaughan presented it last week at the Alcazar, San Francisco, to large receipts.

## BLANCHE SHIRLEY OPENS

Blanche Shirley used The Thief as her opening bill with the Malley-Denison Stock at Lawrence, Mass., with The Girl of the Golden West as the second attraction. Miss Shirley immediately won the admiration of the patrons.

## EDWARD ROBBINS IN WILMINGTON

Edward Haas Robbins, the popular leading man, recently with Frances Starr, now heads the stock at the Avenue in Wilmington and is proving very popular. Lucille Mryavag, the leading woman, shows experience, and the company is excellent. Pierre of the Plains was well produced recently.

## GERTRUDE MAGILL IN VAUDEVILLE

Gertrude Dion Magill, the well-known stock star, has abandoned stock to become a headliner over the Sullivan-Considine circuit in Langdon McCormack's sensational thriller, Train No. 44, and has been a great success. M. F. Ryan supports her.

## MUSICAL STOCK IN NEWARK

A summer musical stock has been formed for Newark, and with such players as Stella Tracey, Ward De Wolf, Lawrence Knapp, Henrietta Lee, and Harrison Garrett, with Walter Willis as director and Madame Sherry, Three Twins, Johnny Jones, and all the Cohan pieces the company give a Broadway atmosphere.

## ORPHEUM PLAYERS PLEASE

The Orpheum Players at Philadelphia have pleased capacity houses the last two weeks with Barbara's Millions and The Senator. William Ingersoll, Carolyn Gates, Virginia Howell, Wilmer Walter, Winifred Kingston, and Charles Stuart in the leads. Thelma this week.

## GEORGE STORRS FISHER

George Storrs Fisher has resigned as comedian of the movies in vaudeville and will again be comedian of the Poli Stock at Hartford, Conn.

## STOCK NOTES

William David recently scored one of the biggest hits in his career in the title-role of The Boss at Yonkers.

Sam B. Wilson joined the Sayles Players at New Castle, Pa., opening in The Squaw Man.

Clifford Hyde is in his fifth consecutive season as comedian of the Nancy Boyer company, playing the Middle West and Eastern States.

Florence Bell again scored at the Princess, Tacoma, in Because She Loved Him so recently. Loring Kelly gave a creditable piece of work, and Leo Lindhard pleased.

Katherine Irving, who was taken seriously ill three weeks ago while playing with The Derrilet in Chicago, is recovering at her home in St. Paul. Miss Irving will be seen in stock next season.

Jack Bennett, for two seasons a member of the Academy of Music Stock, New York, opened recently with the Loneran Players at the Empire, Salem, Mass., where he will play character heavies. Amy Ricard is the leading woman.

For his fifth summer season with Jessie Bonstelle, Hugh Dillman, an actor of promise who as leading man for Frances Starr scored from press and public last season, will play juvenile leads for Miss Bonstelle in Buffalo this summer.

Grace George's success, Under Southern Skies, was the bill chosen for production last week by Cecil Spooner at the Metropolitan, with Miss Spooner, Rowden Hall, Marguitta Dwight, Hal Clarendon, and Howard Lang in leads, while at the American, Philadelphia, Grace Huff, John Lorenz, Clarence Chase, Daisy Chaplin, and Harold Kennedy were seen in the principal roles.



EDNA ARCHER CRAWFORD

White, N. Y.

Edna Archer Crawford is without question one of the most popular leading women in stock circles, and her work of many seasons as leading woman of the various Proctor houses in New York and vicinity has won for her admiration and respect.

Miss Crawford hails from Pittsburgh and was sent to a convent in Iowa at an early age, but being an ambitious student made her debut in support of E. H. Sothern, where her first opportunity came to her at the time of Virginia Harned's illness and Miss Crawford replaced her for several weeks with great success.

Direct from her success with Mr. Sothern, Miss Crawford became stock leading woman at Proctor's, New York, followed by a special season at Elitch's, Denver, and in San Francisco, where she was playing at the time of the earthquake and lost her valuable wardrobe. Other towns and cities in which Miss Crawford is cherished by large followings are Minneapolis, Worcester,

Scranton, New Haven, and Buffalo, where as leading woman in each she has portrayed many leading characters.

Miss Crawford has supported three male stars on Broadway as leading woman: E. H. Sothern, Wilton Lackaye, and Eddie Foy. The last named was a new experience for Miss Crawford, when with success she played Maude Lambert's role in Over the River. She made a hit with Hedwig Reicher in On the Eve, and last, but not least, the late Henry B. Harris termed her the best Shirley Rossmore in The Lion and the Mouse.

On tour Miss Crawford starred in The Thief and in The Turning Point, the latter being brought to New York for a short run.

This season Miss Crawford was the choice for Jane Cowi's successor in Within the Law if Miss Cowi went to England, but in the meanwhile Miss Crawford has been featured in stock at Yonkers, N. Y.

names secured to head a Summer stock to open in Columbus May 5.

## J. FRANCIS KIRKE WITH LYTELL

J. Francis Kirke, stage director, and Fay Baker, the popular ingenue, have resigned from the Empire Stock at Holyoke, Mass., to accept an engagement with the Bert Lytell-Evelyn Vaughan Stock, which opens March 25 at Albany in Get-Rich-Quick Wallingford.

## KING-LYNCH CELEBRATE

The Rose King-Edward Dale Lynch Players at Manchester, N. H., celebrated their two hundredth performance at the Park March 4, and The Man from Home proved a strong attraction. Miss King, Mr. Lynch, Frank Thomas, and John G. Fee scored. The Deep Purple followed.

## RALPH REMLEY NEXT

Week by week Manager Lovenberg has announced the name of a player for the Keith Stock, which opens April 7 at Providence. Lynne Overmann, Berton Churchill,

## IRENE TIMMONS ENGAGED

Irene Timmons, the popular New York favorite and recent leading woman at the Prospect, has signed to play leads with Lester Loneran's stock in Lowell, Mass. Philip Leigh and Dorothy Mortimer, juvenile and ingenue of the Prospect, will fill the same position in Grand Rapids for three weeks, after which Mr. Leigh goes to Columbus, as Ralph Morgan will return to Grand Rapids.

## JEAN GALBRAITH AS BEVERLY

For the third week the B. F. Keith Harlem Opera House company was seen in a stupendous production of Beverly of Graustark, giving Jean Galbraith excellent opportunities in the leading role. Lowell Sherman as Prince Danton gave his usual intelligent performance, while Guy D'Enery, William Courtleigh, Jr., Marta Oatman, Adelaide Stanhope Wheatcroft, and Grace Cleveland were prominent.

## ROBERT WARWICK IN STOCK

Robert Warwick, Frances Ring, and Thomas Meighan are three well-known



## COLUMBIA WIPES OUT EMPIRE CIRCUIT

**A \$15,000,000 Deal Which Will Reconstitute the Burlesque Business of This Country and Canada**

A \$15,000,000 transaction by which the Columbia Amusement Company absorbed the Empire Circuit, known as the "Western Wheel," consummated last Friday, marks one of the largest theatrical deals ever made and also disposes of the various burlesque companies controlled or booked by the Empire. The arrangement, which goes into effect in the Fall, practically gives the Columbia Amusement Company complete control of the burlesque business of the United States and Canada. The negotiations were in progress several months and were conducted by Samuel A. Scribner and J. Herbert Mack, of New York, and Rud K. Hynicka, of Cincinnati, Ohio, of the Columbia Amusement Company, and Messrs. Herman Fehr, of Milwaukee, and H. Clay Miner, of New York, representing the Empire Circuit.

The merger provides that none of the theaters which will not be booked next season by the Columbia Amusement Company may present musical comedies or any attraction at all similar to burlesque. The score or more theaters left out under the new management will continue, however, with drama, vaudeville or motion pictures. As it is the custom on burlesque wheels to have the number of attractions under contract exactly square the number of theaters, something over twenty burlesque companies will disband permanently during the summer.

The Empire Circuit will turn over to the Columbia Company ten of the theaters owned or controlled by the corporation and receive ten show franchises from the Columbia Amusement Company. The Columbia Amusement Company will retire two of its thirty-six shows now on its circuit. The Empire will close about a score, the new arrangement giving the company forty-four attractions and a similar number of theaters.

These theaters will be operated as burlesque theaters: The Columbia, Murray Hill, Hurling and Seamon's and People's in New York; Miner's Bronx Theater, the Star, Casino and Empire in Brooklyn; the Columbia, Star and Garter, and Folly in Chicago; the Casino and Gaiety in Boston, the West-

minster in Providence, the Casino and Empire in Philadelphia, the Gaiety in Baltimore, the Gaiety in Washington, the Gaiety in Pittsburgh, the Star in Cleveland, the New Gaiety now in course of construction in Cincinnati, the Gaiety in Omaha, the Gaiety in Kansas City, the Standard in St. Louis, the Buckingham in Louisville, a new theater in Indianapolis, the Gaiety in Milwaukee, the Grand Opera House in St. Paul, the Gaiety in Minneapolis, the New Gaiety being built in Buffalo, the Empire in Toledo, the Avenue in Detroit, the Gaiety in Toronto, the Gaiety in Montreal, the Corinthian in Rochester, the Empire in Albany, the Empire in Newark, the Empire in Hoboken, the Orpheum in Paterson, the P. F. Shea theaters in Springfield and Worcester, Mass., and Bridgeport, Conn.; the B. Stable in Syracuse, and the Lambert in Utica.

In Manhattan the Olympic, in Fourteenth Street, which has been a Columbia theater, and Miner's Eighth Avenue Theater, which is controlled by the Empire Circuit, will not be used for burlesque next season. In Brooklyn the Gaiety, a Columbia theater, will be discarded and in its place burlesque will be booked in the new Star and Casino theaters, formerly controlled by the Empire Circuit, while the Star Theater, controlled by the Columbia Company, will be retained. In Paterson the Columbia Amusement Company will give up the Empire and utilize the Orpheum, now controlled by the Western wheel. The Gaiety Theater in Newark, now a Columbia theater, will give way to the Empire, which was controlled by the absorbed company.

The active heads of the Empire Circuit are Henry Clay Miner, of New York; James Fennessy, of Cincinnati; James Butler, of St. Louis, and James P. Curtin, of New York, who is president. The officers of the Columbia Amusement Company are J. Herbert Mack, president; Samuel A. Scribner, secretary and general manager, and Rud K. Hynicka, treasurer. Mr. Hynicka, who lives in Cincinnati, is one of the owners of the Cincinnati Commercial-Tribune and a political associate of George B. Cox.

that were not played by the Hugo Brothers. Before consummating the transaction, all members of the organization were offered their passage back to the United States. Only four of them decided to return—namely, Mr. and Mrs. Billy Koranda, James Lacey, and Verona Bliga. The other twenty-eight members decided to remain with the new management. Harry Snyder, manager of the Hugo Show, and Frank Hurst, advance agent, also returned to this country.

## RECEIPTS IN CANADA

From all reports, business on the Western Canada circuit has been very good, and there seems to be no justification for the action of some managers in keeping their attractions off the circuit under the impression that the business to be expected would not warrant them in so doing. The indication of the general business conditions may be gauged by the receipts of three attractions in Calgary, as follows:

Lewis Waller, Feb. 10-12, \$5,000.25.  
A Modern Eve, Feb. 17-19, \$4,701.25.  
The Balkan Princess, Feb. 24-26, \$5,331.25.

The business done by one of these companies in Edmonton exceeded these figures and the other two were about equal. In Saskatoon, Regina, and Moose Jaw the business was in proportion.

## JORDAN HALL RECITAL

The dramatic department of the New England Conservatory of Music, Jordan Hall, Boston, under the direction of Clayton D. Gilbert, gave its Spring recital on the night of March 7. Two one-act plays and a group of six old English songs in costume made up the programme. The plays presented were Alfred Sutor's *The Open Door*, seen for the first time in Boston. The other play was a dramatic adaptation of Charles Dickens's *Holly Tree Inn*, by Oscar Beninger. The entire affair was brilliant and worthy of the high reputation which this school enjoys.

## HONORING MEMORY OF EDWIN FORREST

The 107th anniversary of the birth of the great tragedian, Edwin Forrest, was celebrated by a group of old actors, inmates of the Edwin Forrest Home, on the Bristol Pike, Holmesburg, Pa., on March 10. Arm in arm, these veterans of the stage walked to the grave, which they decorated with flowers, then returned home, where a dinner was served.

## ANNIE RUSSELL ROBBED

While Annie Russell was playing at one of the local theaters in Baltimore on the night of March 12, a sneak thief entered her room at the Hotel Belvidere and stole jewelry valued at \$3,500.

## OPERA HOUSE FOR ABORNS CRAMER AND WIFE GUILTY

Grand Opera in English to Be Presented in the Fall

The Aborn brothers, Milton and Sargent, have arranged with Felix Isman to build a new theater for them, to be used as an open house. According to present calculations, the building is to be ready for occupancy about Oct. 1.

The proposed theater is to be located on Forty-seventh or Forty-eighth Street, near Broadway. It will have a seating capacity of 3,500 and will be devoted to grand opera in English. Mr. Isman is having the plans prepared. It is proposed to have the price range from 25 cents to \$1.50, with boxes in which seats will sell for \$2.50.

The Aborn brothers have applied to the Secretary of State for a charter for the Aborn Opera company. It is proposed to capitalize the company at \$100,000, of which the Aborns will take \$50,000 worth of stock. The remaining \$50,000 will be sold to subscribers at \$25 a share, and each purchaser of a share will be entitled to \$25 worth of seats to be used at any performance during the first season of 1913-14.

## 'FRISCO'S NEW TIVOLI OPENS

Grand Opera House Dedicated by Tetrazzini and the Chicago Opera Company

SAN FRANCISCO, March 13 (Special).—The new San Francisco opera house, built on the site of the Tivoli, was opened under most brilliant auspices on the night of March 13 by Tetrazzini and the Chicago Grand Opera company in Verdi's *Rigoletto*.

In 1905 Madame Tetrazzini was heard in this city for the first time in the same role—Gilda—causing a tremendous furore. This triumph was repeated on last night, the audience manifesting unbounded enthusiasm. The entire company was warmly acclaimed.

The Tivoli is third of that name and stands on the same spot. Its style is of the Spanish renaissance.

## BUY AND BUILD THEATERS

Brothers Pincus Deal Involve Investment of \$1,500,000

L. and A. Pincus have purchased the new theater now in course of construction at the southwest corner of Fulton and Jerome streets, Brooklyn, from Josef Frankel, for \$400,000. It will be devoted to motion pictures and vaudeville and will be opened April 25.

This same firm are erecting a theater at 1634 Street and Southern Boulevard, the Bronx, at a cost of \$500,000, and the Long Acre, in Forty-eighth Street, west of Broadway, costing \$600,000.

## WILL INVADE CUBA

NEW ORLEANS, March 17 (Special).—James F. Donaldson is in New Orleans on his way to Denver to rejoin the A. G. Field Greater Minstrels after a prospecting tour of Cuba. Arrangements have been made for the minstrels' engagement at Havana during the Carnival and Mardi Gras at the Cuban capital. Ten performances, covering a period of eight days, will be offered. The theater has been rented outright, the minstrel management assuming all the risk of the engagement.

The engagement is to be a purely American one, and English billing will be used exclusively. There are 40,000 English-speaking people in Havana alone, as well as a large number scattered all over the island. The entire island will be covered by the advertising corps, and the minstrel people predict the success of the English billing, claiming that it will not only be effective among the English-speaking portion of the population, but that it will excite the curiosity of the Cubans themselves. The house programmes will be printed in English, and the theater will furnish the ushers.

Field is not at all sanguine over the success of the venture, from a financial standpoint, but he has a desire to present his minstrel show in Cuba.

## FEDERATION SOCIAL NEWS

The National Federation of Theater Clubs is planning an entertainment for March 20 and a dance for the middle of April. Both affairs will be for the benefit of the production fund. The places where the social events will be held are to be announced later.

## GOOD RECEIPTS IN THE CAPITAL

Advance men report remarkable business in Washington during the week of the inauguration. Billie Burke played to over \$2,700 in the *Mind the Paint Girl* on Monday night, March 5.

## "RUBE" MARRIES "BLOSSOM"

"Rube" Marquand and "Blossom" Seeley, his active partner, were married on March 12 in San Francisco, after which he pledged his word to Dick Kinsella, scout for the New York Nationals, that he would sign as pitcher for the coming season.

## JACK NORWORTH WEDS AGAIN

Jack Norworth, recently divorced from Nora Bayes, is married again, this time to Mary Johnston, former member of the Little Miss Fixit company, according to a Chicago report.

CHICAGO, MARCH 8 (Special).—Charles Cramer, alias Conway, the crippled clown and high diver, and his wife, Lillian Ryan Conway-Cramer, who killed Benjamin Singer, the Baltimore heiress, and then robbed her, in an Indiana Avenue boarding house, in Chicago, on October 20 last, were found guilty of murder by a jury in Judge Kersten's court, this city, on March 8. The sentence of Cramer was for life imprisonment, and that of his wife fourteen years in the penitentiary.

The jury, before leaving the Criminal Court Building, agreed to write to the Board of Pardons and ask that Mrs. Cramer be liberated at the expiration of a prison term of eleven months, as she had perjured and incriminated herself only to save her husband, whom, she said, she loved.

## DEATH, NOT WEDDING BELLS

Mrs. Gertrude Canfield-Rutherford Dies Before Her Marriage Was Made Known

DENVER, March 10 (Special).—The death of Gertrude Canfield, the actress, which occurred suddenly in Chicago on March 6, proved a sad termination of the romance of Forrest Rutherford, the Denver agent of the Youngtown Sheet and Tube Company. For nearly three months Mr. Rutherford has awaited the coming of April, which was to see the fulfilment of his bride's matrimonial engagement and her return to Denver, when the announcement of their marriage was to have been made public and when the congratulations of friends were to have greeted them on entering into their new life of conjugal felicity.

The young couple were secretly married on the seventeenth day of last September in New York. The sudden bereavement ended the husband's longing for the coming of April, and the announcement of his marriage took the form of a death notice.

Mrs. Rutherford's death was due to pneumonia.

## AMERICAN ACTORS IN AUSTRALIA

Get-Rich-Quick Wallingford, with Josephine Coban, Harry Corran, Clara, Fred Niblo and Margaret Dale Owen, closed a successful season at Auckland, New Zealand, March 8. When the Niblos arrived in Australia they found that Charles there, who had been under the J. C. Williams banner. A combine was arranged, and the Niblos of Americans played a record-breaking engagement of thirteen weeks at Sydney, seven weeks at Melbourne, followed by a three months' tour of New Zealand. The Niblos play a special engagement in vaudeville, opening at Harry Harkness's Tivoli, Sydney, later week under arrangement with Hugh D. McIntyre, and the Niblos begin an engagement in Sydney the same week in their old standby, the Fortune Hunter.

Wallingford will be revived later for a tour of Western Australia.

## DEATH OF STURANI'S MOTHER

Mr. Giuseppe Sturani conducted Pappalacci at the Metropolitan on the night of March 4 with a heavy heart, for he received the news, just before the performance, of the death of his aged mother, Mrs. Carlo Sturani, who lived in Boston. Her death occurred fifteen days ago, but through some mistake her son did not know of it until he received a letter of condolence from a friend in Italy. He bravely conducted the opera last night, but under stress of emotion.

## OPERA SINGERS MARRY

ROME, N. Y., March 6 (Special).—Edward Walsh and Mabel Bishop, leading singers of the Sheehan Opera company, were married to-day by City Judge Frank S. Baker, who was sitting in the trial of a case but who postponed the proceedings long enough to perform the marriage ceremony.

After that the happy couple departed, settling their part in the cast as though nothing had happened, and they continued on in their positions with the company. The company is an excellent one, but played in a small house on account of the great landslide raging here to-night.

N. C. GAYLAND.

## HERBERT OPERA FOR METROPOLITAN

Victor Herbert has submitted a one-act grand opera, called *Madeleine*, to the management of the Metropolitan Opera House, which may be accepted for production during the season 1913-14. The text is adapted by Mrs. Grant Stewart from a French play by MM. Decourcelle and Thibaud.

## IRENE OSHIER ON BROADWAY

Irene Oshier, one of the most popular of stock leading women and famous as Madame X in the first road company, has replaced Laura Nelson Hall in *The Peer/Little Rich Girl* and has created a favorable impression.

## GRACE FILKINS A STAR

Grace Filkins has opened her tour as star of *The Love Lease*. Associated with her are Frederick Truitt, John Ford, Lee Kohlmar, Horace Mitchell, Jennie Eastman, and Ann Meredith.

## HUGO BROTHERS' MINSTRELS

The Hugo Brothers' Minstrels, with Billy Koranda, after touring Australasia for seven months, sold their show, title and rights to C. N. Coleman, an Australian amusement promoter, who will make a tour of one-night stands in the smaller towns



# CHICAGO GETS A NEAR-SHOCK

Brady's "Lady from Oklahoma" Makes the Audience Shiver Several Times, but All Ends Well, as Plays Sometimes Do

CHICAGO, March 18 (Special).—It would seem that William A. Brady has reached out and, with discriminating hand and discerning eye, gathered another salable product for his dramatic market. The "Lady from Oklahoma" should make a good deal of money for him and the author, and have a long run at the Princess, thus cheering the heart of Manager Doyle, one of the brainiest and ablest theatrical men in the West. This is an American comedy in three acts, and the writer is Elizabeth Jordan, editor of one of the Harper publications.

It is a sort of play that sends away an audience of boosters, and audiences are the best press agents any theater can have, if they press agent the right way.

The story is simple, clean-cut and is full of rattling good punches and a bevy of laughs. Mrs. Dixon is the wife of a new United States Senator from Oklahoma, who is as progressive as La Follette and as dignified as Bryan. Senator Dixon goes to Washington with high hopes of transacting the business of the American people in a businesslike fashion. Meanwhile he has neglected to take his wife along. While he has been raising himself up in the world, she has remained at home and peeled potatoes and scoured the pans. Such things have happened many times before in novels, plays and "real life." The result has always been the same. Hubby becomes infatuated with some slim who wears Fifth Avenue clothes, has a Broadway walk and knows on which side her bread is buttered. Miss Jordan has not deviated from this in her story. Senator Dixon falls into the velvety clutches of "the woman," who is lobbying for the Kirby bill. This particular bill has for its object the buying of great tracts of land for a national park. Of course Kirby and his allies have already bought the land, and expect to sell it to the Government for about four prices.

The first scene opens with Mrs. Dixon coming to New York on the trail of the Senator. She calls upon the woman editor of one of Belden's publications for aid in her distress. She knows she is a frump, and she pleads with the editor to remodel her into a woman who can hold her husband against the fascinating Washington widow. The editor undertakes this herculean task and quite properly begins operations in a beauty shop. The performances in this wonderful haunt of womenkind make a second act that is about as interesting as one would care to behold. The characters meet in all sorts of clashes, and the laughs of the audience are heard in the box-office.

Finally Mrs. Dixon swoops down on Washington with cheeks of the right color and a figure of the proper shape. Her grammar has kept pace with her clothes, and she can handle her tongue as well as her skirts. She promptly proceeds to get evidence against Kirby, and Mr. Belden prepares to print this in his Washington paper. Such dramatic action will knock the crooked Kirby off down the Capitol steps and show Senator Dixon just what sort of woman has lured him into his support of the bill and his loyalty to Kirby. At the proper moment for a thrill the witnesses go back on their testimony and Belden cannot print the story. But Mrs. Dixon displays the proofs, from the press, and declares that the story will be released as soon as the Senate takes a vote. This matches bit of cleverness completely rattles the slim, and she confesses that the bill is as full of snakes as a rattlesnake in the Blue Ridge Mountains.

Mrs. Dixon now declares that the story cannot be printed, because the witnesses deny their testimony, but she has scored a triumph in love and politics that saves Senator Dixon from humiliation and exposure. The Kirby bill is beaten, wifery wins back hubby, the "other woman" turns her attention to other things, and the audience departs feeling they have seen one of the corkiest plays Mr. Brady has produced in several years. The "Lady from Oklahoma" should remain in Chicago until late in the Spring, and it probably will, unless all weather signs fail.

Jessie Bonstelle could hardly have a better part than that of the wife. She wins the handclaps, together with dozens of laughs and a good many unshed tears. Walter Hitchcock as Belden, the editor, and William Harcourt as Senator Dixon play

their roles with force and dignity. Some of the best comedy is given to Maud Gilbert, as head assistant of the beauty parlor, and she takes care of the lines beautifully. Kathryn Decker has the part of the "other woman."

Allan Davis, a new dramatist, is the author of "The Iron Door," which started its run at the Chicago Opera House this week. He is from Pittsburgh and the scenes of his play are laid under the smoke of his native city, though there is no mention of Pittsburgh in the programme. [A synopsis of "The Iron Door" appeared in THE MIRROR March 12.]

Corliss Giles enacts the part of McGill with a good deal of physical force, the quality that the role most requires. The honors go to Russ Whyal as Judge Pierce, but this is not strange. We can hardly forget his characterization of the Supreme Court Justice in "The Witching Hour." Frances Simpson is attractive as the girl who loves McGill. The only comedy is in the characters of the city magistrate and the State senator, played respectively by Leo Donnelly and Eugene O'Rourke, both of whom are excellent.

The Great Raymond, returning from his tour of lands across the seas, is at the Studebaker with his feats of magic and an extensive repertoire of guises and jokes that tickle the ear while the eye is being fascinated and deceived. He is attracting large audiences, and after a month's stay in Chicago he will go to New York for several weeks, and then start for Europe again. His acts bear Oriental titles, such as "The Pagoda of Tokio," "Nash's Art," "Mysterious Egyptian Box," and "The Golden Globes of Pharaoh." He wears a diamond pin which the Illinois Central is negotiating for as a headlight, and Michigan Avenue has fascinated him to such an extent that he is in the market for an automobile—advertisers please note.

Two interesting events are scheduled for this week. One is the appearance of Billie Burke at the Illinois in Pinner's play, "The Mind-the-Paint Girl." The other event is the arrival of Miss A. E. F. Horniman's players from the Gaiety Theater, Manchester, booked for four weeks at the Pine Arts. The first week's repertoire consists of Arnold Bennett's comedy, "What the Public Wants," "The Tragedy of Nan," "Makshita," "Canada," and a two-act play, "Miss Dixon," by Gilbert Cannan. This is the first visit of the Horniman Players to Chicago.

Vaudeville is surrendering its claim on the theatergoer to tabloid musical comedy, the latest fashion in light entertainment. Such shows give two performances nightly and matinees in the bigger cities at 10 and 20 cent prices, and enjoy high favor where the new policy has been tested. The string of five houses in the South booked by the United Booking Office, and including Nashville, Chattanooga, Knoxville, Charleston and Jacksonville, alternates between vaudeville and tabloids. The Interstate Circuit of Texas and neighboring States, first to introduce tabloids, still plays them with success, and there is a concern, the Interstate Producing Company, which leads in the construction and formation of these attractions. The John Cort theaters of the West will play these shows this summer, if the opening attractions make as good as the promoters hope.

There is a score of such attractions in the country. The production continues and the summer is expected to be a rich harvest for them, as they can play airmen and parks. The attractions on view at the other theaters are:

Grand Opera House.—The House, with Helen Ware.  
Blackstone.—A Marriage of Convenience.  
Olympic.—Hindle Wakes.  
Cort.—Our Wife.  
Forsyth.—The Power Secretary.  
Garlick.—The Passing Show.  
American Music Hall.—The Red Petticoat.  
Colonial.—Margie Follies.  
McVicker's.—Mrs. Miller's Party in Camille.  
Mabie.—Taylor Granville's play, "The System," heading the vaudeville bill.  
Palace.—Water Carnival as the headliner.  
Columbia.—Midnight Maidens.  
Great Northern.—Hindenburg.—Vaudeville.  
South Temple.—O'Rourke's "The Grand Duchess." Imperial.—Ten Nights in a Barroom.  
National.—One Day.  
Victoria.—Bury My Love.  
Crown.—The City.

LITTLE MCCLUNG.

## BALTIMORE IN HOLY WEEK MOOD

Playgoers at the Altar Until Easter Monday Night—Of Course There Are a Few Exceptions—Big Dynamite Horror Benefit

BALTIMORE, March 18 (Special).—The present week finds Baltimore without one attraction which could be termed first class in the proper sense of the word, all the first-class houses having adhered to their custom of observing Holy Week. Ford's is offering the Helen Gardner motion pictures of Cleopatra, but the Auditorium and the Academy are dark. The latter house will

reopen on Good Friday night, when Lillian Russell will deliver her now famous talk on health and beauty. How to Live a Hundred Years. She will repeat the lecture on Saturday afternoon and evening, March 22. On Easter Monday night the local theatrical season will begin a new lease of life, which will probably last until the first of May, when the Spring and Summer stock

seasons will be inaugurated in a number of houses.

On Monday night "The Woman" will be seen at Ford's for the second time, Christie Macdonald will give the premiere of Herbert's new opera at the Academy on the same evening, and Little Women will bid for favor at the Auditorium. The event of the week, as always, will be the annual production of the famous Paint and Powder Club of this city, as noted elsewhere in this letter. These entertainments always enjoy the patronage of Baltimore's most exclusive set, and it is well nigh impossible to secure tickets owing to the great demand on the part of the local public, which takes a special pride in this organization.

The Maryland is offering an unusually well balanced bill this week, and if one should happen to demand some sort of theatrical entertainment this is about the only place in town which can furnish it.

Among the attractions furnished for the auditorium in the next few weeks are Walker Whiteside in "The Typhoon," Bought and Paid For, and The Merry Countess.

Most of your readers are no doubt aware of the harrowing dynamite disaster which occurred in our local harbor last week, when two steamers which were unloading dynamite were blown to atoms in a terrific explosion which shook the entire city, killing over thirty men and wounding upward of a hundred others, some of whom will not recover, while others, if they should live, will be unable to work again. The local papers immediately started a relief fund, and our local theater managers were the first to respond. A committee was formed comprising the Mayor, Tullis F. Dean, Messrs. Charlie and John T. Ford, of Ford's Opera House; Fred C. Schenberger, of the Maryland; Robert McBride, of the Auditorium; George W. Hife and others. They arranged a monster benefit performance for Friday afternoon, 14, at the Academy of Music, with prices ranging from \$2 to 50 cents. Every actor or actress in town, when it became known that a benefit was on foot, offered their services, and although the committee was unable to accept them all, it greatly appreciated the charitable spirit which prompted them, and voted a resolution of thanks to the visiting companies and their managers. The benefit performance comprised the following: Viola Allen and company in the last act of "The Daughter of Heaven," Annie Russell and company in the second act of "The Stoops to Conquer," Taylor Granville and company in "The System," Laura Guerite, Stuart Barnes, John F. Conroy, Jones and Sylvester, Donovan and McDonald, Porter White and Emma Francis, Mother Goose from the New Theater, and Fluke O'Hara. The house was crowded to capacity, and the proceeds were in the neighborhood of \$4,000.

The Garden of Allah will begin a two weeks' engagement at the Academy of Music on March 31.

Mrs. Fluke will be seen at Ford's week 31 in "The High Road," to be followed closely by "The Governor's Lady," Warfield in "The Return of Peter Grimm," and Fluke O'Hara.

The Messrs. Ford have just announced that they will inaugurate their Spring and Summer season of grand opera by the Aborn forces on the second Monday in May. This announcement has been received with much pleasure by the local public, and as they promise the same efficient productions and cast to interpret the various works as has been the case in past years, a most notable and successful season seems assured.

The Paint and Powder Club, of this city, the most noted amateur organization of its kind in the country, will present their annual Spring production at Albaugh's Master Week for four nights, beginning on Monday. The play to be presented will be "Florodora," and the proceeds will be devoted to local charities. Howard L. Hill and Charles Andrew McCann will have the leading characters, the former of Dolores and the latter Lady Holyrod. Mr. Hill is a newcomer and much is expected of him. Mr. McCann is an old favorite and bids fair to surpass his best efforts. Rehearsals are being held every day, and the production should be up to the usual high standard established by this club in past years. Following the Baltimore performances a tour will be taken embracing New York, Philadelphia, Washington, Richmond, Frederick, and possibly Norfolk and Pittsburgh. I. BASTON KEIS.

### PHILADELPHIA

Legislative action against the ticket scalpers and theater ticket agencies has been begun in Harrisburg and approved by the authorities of this city. A bill has been introduced which will protect the public and prevent them from being compelled to pay excessive prices for good seats. The trouble with the ticket scalpers has been very great this year, and for some of the best attractions here it has been virtually impossible to secure good seats at box-office prices for Saturday night performances, no matter how far in advance applications were made.

The Little Theater is trying to furnish its program to produce well-known plays suitable only for small houses. After Chalmers advertised for two weeks in a vain effort to attract the public, the show was nipped and then the show was produced this week and was received by a large audience willing to encourage the ambitious players.

With the exception of the Irish Players at the Chestnut Street Opera House, who are making their reappearance this week, there was no other change of bills of particular importance.

Mrs. Fluke in her season's success, "The High Road," is doing a wonderful business for the pre-Lenten week at the Garlick. Her supporting cast is unusually good.

Walter Whiteside in "The Typhoon" at the Adelphi has scored heavily, and Philadelphiaans are displaying a great interest in this strong play.

There seems to be a great deal of rivalry be-

### NEW YORK THEATERS.

## HIPPODROME

5th Avenue, 43d and 44th Streets.

Daily Matinee at 2. Best Seats, \$1. Evgs., 8

## Under Many Flags

GYPSY LIFE | FLUNGING HORSES | MAMMOTH NEW CIRCUS

Willie A. Brady's 48th ST. THEA. 48th East of Broadway. Evgs., \$1.25. Mat. Thurs. & Sat., \$1.15. Phone 173 Bryant. LAST WEEK

## WILLIAM COLLIER

## "NEVER SAY DIE"

Monday, March 24. FRANCIS WILSON In THE SPIRITUALIST

## WILLIAM A. BRADY'S PLAYHOUSE

48th E. of B'way. Phone 5658 Bryant. Evgs., \$1.15; Matinee, Wednesday, Thursday and Saturday, \$1.15.

## LITTLE WOMEN

The Success of the Century.

## WINTER GARDEN

B'way & 36th St. Phone 9666 Col. Evgs. at 8. Mat. Tues., Thurs. and Sat., \$1.25.

## Honeymoon Express

With GABY DESLYS AL JOLSON and Company of 100

## WILLIAM COLLIER'S Comedy

43rd East of B'way. Phone 5194 Bryant. Evgs., \$1.15; Mat. Thurs. and Sat., \$1.15. Thursday Mat., Best Seats \$1.50.

## FANNY'S FIRST PLAY

## Maxine Elliott's

Thurs., 36th St. B'way & 6th Av. Phone 4044 Bryant. Evgs., \$1.25; Mat. Wed. & Sat., \$1.15. The Messrs. Shubert present

## ROMANCE

Edward Sheldon's New Play, With WM. COURTNEY and DORIS KEANE

## LYRIO

48th West of B'way. Phone 5216 Bryant. Evgs., \$1.15. Matinee this week, Saturday only.

## SAM BERNARD

In a new Comedy ALL FOR THE LADIES

## 30th STREET

Thurs., 30th St. B'way. Phone 413 Bryant. Evgs., \$1.15; Mat., Wed. & Sat., \$1.15. The International Comedy Success.

## FIVE FRANKFORTERS

tween the Lyric and the Forrest, where the counter attractions are two good musical shows. The Merry Countess and Her Husband, the Count of Legation. The Old Homestead closed at the Walnut. George Arliss in "Darsell" is doing such a big business at the South Broad that from present indications he will probably stay three or four more weeks. J. SOLIS-CORREIA JR.

## STOCK MUSICAL

## PACKARD THEATRICAL EXCHANGE

Over 800,000 Musical, Dramatic and Stock Plays are applied to in our engagements in the past 30 years.



# GOING AND COMING IN BOSTON

Last Week of Lorraine—Caruso's Only Appearance—Clerics Salute Belasco—Shubert's New House is "Wilbur"—Harvard Play Still Going

Boston, March 18 (Special).—Robert Lorraine is doing Man and Superman during his Boston engagement after all. After three weeks of The Cradle Snatcher, the Shaw comedy was put on last night at the Plymouth, with Mr. Lorraine, Emily Stevens, Louis Masson, and John Westley in the principal roles. This is Mr. Lorraine's last week. Next week the Irish Players return, with an enlarged repertory and with Sara Allgood and Arthur Sinclair still in the company.

The libel suit of Henry Russell against Philip L. Kahn, publisher of a new magazine, the Music Review, has been interesting theatrical Boston, and for the time being has come to an abrupt close. Last Friday a jury brought in a verdict of guilty against Kahn. But the defense had refused to present its side, owing to a technical ruling of the court, and it is expected that on the appeal of the case Kahn will try to prove his charges. In his article, "The Dr. Cook of Grand Opera," Kahn accused Mr. Russell of incompetence and mismanagement, and also reflects upon the moral standards of the Opera House company.

To-night Caruso sings at the Opera House for the only time this year, appearing as Carlo in I Pagliacci. The premiere of The Secret of Suzanne was put over from last week to last night, owing to Alice Nielsen's absence in Chicago. Next week is the last of the season.

The Boston clergy have been praising Mr. Belasco for establishing his broad line for the needy at the close of each performance of The Governor's Lady at the Hollis. This is the play's last week. Otis Skinner in Kismet next Monday.

Again Boston has failed to rise to its opportunity and The Yellow Jacket, one of the most thoroughly artistic productions of this or any other season, leaves the Tremont Saturday night. Next week it will be "Irish vs. Irish" here in Boston, for besides the Abbey Theater company at the Plymouth, The Top o' the Mornin', with Tim Murphy and Gertrude Quinlan, will come to the Tremont.

Also Hibernian is this week's one-act play

at the Bijou, The Sidhe of en-Mor, by Ruth Sawyer. Officer 686, at the Park, has been "bulletined" by the Drama League, which is an unusual distinction for a farce. George Nash, Edward Abeles, and Messrs. Howe, McGinn and Hale are specially commended. The play has made a real hit.

Ready Money remains at the Shubert and The Man with Three Wives at the Majestic. The Garden of Allah will be replaced at the Boston on Monday by The Round-Up.

The Pink Lady has returned to the Colonial and, with Frank Lator, Hansi Dawn, and Alice Dovey in the cast, is as popular as ever.

The hundredth performance of Believe Me, Kantippe! takes place at the Castle Square to-night. With this week the play equals the record of The End of the Bridge, the first Harvard prize play. Kantippe is to be given a production at \$2 in Chicago.

The new Shubert house on Tremont Street is to be called the Wilbur, for A. L. Wilbur of the Wilbur-Shubert Company. It will seat 1,200 instead of 1,000, as at first planned. A novel detail of the policy will be the serving of tea between the acts.

The Little Theater company from Chicago, headed by Maurice Browne, have made a most favorable impression during their week's stay at the Toy Theater here. Edward Vroom, who has not played here professionally since the Booth-Barrett days, is appearing this week at the Toy in The Swan Song. Mr. Vroom is preparing a production of Cyrano for the regular theater.

W. L. Hubbard, publicity manager of the Boston Opera House, has spent much of his time all season in lecturing for various schools, colleges and clubs on operatic subjects.

Lillian Russell, aided by Kinemacolor, is to appear among the austere surroundings of Symphony Hall early next month, to give her lecture on "How to Live One Hundred Years."

Kinemacolor is giving the Balwan War and the Panama Canal at Tremont Temple. FORECAST ISLAND.

## AT THE PLAYS IN WASHINGTON

President and Party Fill Two Boxes and See "Bunty"—Something "Happened to Mary" and the "Love Leash" Took Its Place—Easter Week Attractions

WASHINGTON, D. C., March 18 (Special).—One of the finest and most elaborate of stage presentations of years in the Lieber big production of the Chinese play, The Daughter of Heaven, that crowns the National the opening night of Holy Week, with a positive and lasting welcome tendered to Viola Allen, who gives to the title-role a performance of exquisite artistic strength and delightful portrayal. Ian MacLaren, supplanting Basil Gill in the role of the Manchu prince, heads a very large and talentiously equipped company.

Madame Nasimova in Bella Donna, supported by a most excellent company, played a successful engagement at the National during the past week, scoring a success. Mrs. Fiske opens her annual engagement Easter Monday in The High Road.

A very large and distinguished audience welcomes Annie Russell's Old English Comedy company, particularly pleased in the revival of the old English classics, commencing the week with a most delightful performance of She Stoops to Conquer, which will divide the week with The Rivals.

An engagement just closed which will be lasting in remembrance, witnessed by crowded audiences, was Bunty Pulls the Strings, presented here by the original company. The opening performance of this play, viewed by an overflowing audience, was under society patronage, a benefit for the Florence Crittenton Hope and Help Mission, and had as distinguished guests the President and Mrs. Wilson and party from the White House, occupying two boxes. In the party with the President and Mrs. Wilson were Miss Margaret Wilson, Mrs. Howe, sister of the President; Mrs. Perin Cothran, Miss Alice Wilson, Miss Helen Woodrow-Bones, and the President's aide, Major Rhoads. The President's desire that no ostentatious display be made of his coming to the theater was strictly observed. Walker Whiteside in The Typhoon is an Easter attraction.

Through the failure of What Happened to Mary, a new play tried out but found wanting, a booking at the Columbia, closes this house for the week—reopening Easter week with a new production by the New Era Producing Company, presenting Grace Wilkins in a new comedy entitled The Love Leash.

A talented and clever young Irish singing comedian, Fiske O'Hara, won his spurs squarely in the favoritism of large sized audiences at the Columbia last week in his pleasingly attractive play, The Rose of Kildare.

The Fortune Hunter, at the Academy of Music this week. His popular priced

house with a large and appreciative audience, March 22, The White Slave. Other attractions at this house to close of season comprise, in order of appearance, Snobs, Mutt and Jeff, Get-Rich-Quick Wallingford, Thurston, the magician, and In Old Kentucky.

The Philharmonic Society of New York Symphony Orchestra, under Josef Stransky's conductorship crowded the National last Tuesday afternoon in the last of their concert series here for this season. Rudolf Ganz, the Swiss pianist, was the soloist, and his playing of the Last Second Concerto in a major was a marvelous performance, both in forceful tone and in fine and delicate touch, that evoked one of the strongest of enthusiastic recalls. Mr. Ganz has been engaged for a series of joint recitals to be given in Boston, New York, and Chicago, with Yeays, the Belgian violinist.

The big and attractive bill at Chase's for the week March 17-22 presented Boganny's English pantomime troupe of nine celebrities—Lambert, Rita Bryan, Roy Sumner and company, in Edgar Allan Wolfe's one-act play, A College Proposition; Jones and Sylvester, "Juggling"; De Lino, Charles Cartmell and Laura Harris, and Artie Melinger. Easter week's big headliner is Amelia Bingham and company in Big Moments from Great Plays.

Damages amounting to \$50,000 are asked in a suit filed in the District Supreme Court by the Castberg Jewelry Company against Al Reeves, whose burlesque company was last week's attraction at the Gayety, for alleged libel. It is charged that Reeves issued a circular to members of his profession regarding the sale of jewelry on the installment plan. The circular is alleged to have been distributed March 4.

The Poll Stock company at Poll's, a strong and thoroughly well balanced organization giving fine performances of the best of royalty plays, continues to crowded attendance. Last week's bill, The Heir to the Hoornah, was thoroughly well liked. The current week's offering is The Passing of the Third Floor Back.

Lillian Russell lectures at the National Thursday afternoon on How to Live One Hundred Years, with Kinemacolor pictures.

The Paint and Powder Club of Baltimore, in their revival of the musical comedy, Floradora, will appear for a matinee performance under society auspices at the Belasco Friday afternoon, 25, for a benefit of a local charity, Christ Child Society.

The last concert of the season of the Boston Symphony Orchestra was given at the

### NEW YORK THEATERS.

**EMPIRE** Broadway and 40th St. Evs. at 8:15, Matinees Wed. and Sat. at 2:15  
CHARLES FROHMAN, Manager  
20th ANNIVERSARY PLAY  
K. C. CANTON'S Comedy

**LIBERTY HALL**  
with **JOHN MASON**  
AND A SPECIAL ANNIVERSARY CAST

**LYCEUM** 45th Street and Broadway. Evnings, 8:15; Matinees, Thursday & Saturday, 2:15  
MAURICE CAMPBELL presents

**H. B. WARNER**  
In a New Play.  
**THE GHOST BREAKER**

**GEO. COHAN'S** THEATRE Broadway and 43d Street. Evngs. 8:15. Mats., Wed. and Sat., 2:15.

**MAY IRWIN**  
(THE LIEBLER & CO., Managers)  
In a new Farceical Comedy by Catherine Chisholm Cushing, entitled

**WIDOW BY PROXY**

**GARRICK** 35th St., near Broadway. Evnings, 8:30. Mats. Wed. & Sat., 2:50.

**THE CONSPIRACY**  
A Thrilling Drama of New York UNDERWORLD LIFE.

A New Play of New York Life by JOHN ROBERTS

**GAITY** B'way and 40th St. Evs. at 8:15, Mats. Wed. & Sat. 2:15. Phone 220 Bryant.

**COHAN & HARRIS** Announce  
**"STOP THIEF"**

A Straight Farce Written Around a Crock  
By CARLYLE MOORE

**CORT THEATRE.** 48th Street Just East of Broadway

Most Beautiful Theatre in America  
Direction of John Cort. Telephone, Bryant 48  
Evensing, 8:15; Mats. Wed. and Sat., 2:15.  
OLIVER MOROSCO Presents

**LAURETTE TAYLOR**  
In the Comedy **PEG O' MY HEART**  
By J. HARTLEY MANNERS.

**Century Theatre** 62d Street and 6th Avenue  
Phone 6800 Columbus. Evnings at 8. Matinees Wednesday and Saturday at 2.

**JOSEPH AND HIS BRETHREN**

National Tuesday afternoon, 18. The soloist was Otto Urack, the distinguished cellist and assistant conductor of the orchestra, who played Eugen d'Albert's concerto for violoncello and orchestra in C major.

The current week's attraction at the Gayety is Blutch Cooper's new show, Beauty, Youth, and Folly, with Tom McKee as leading comedian in The Blue Rose, followed by Waldron's Trocadero Burlesquers. At the Lyceum, The Dandy Girls, followed by The Girls from Missouri. It will interest many people in Washing-

### NEW YORK THEATERS.

**NEW AMSTERDAM** Theatre, W. 42d St. "The House Beautiful." Klaw & Erlanger present  
Evngs. 8:15. Mats. Wed. and Sat. 2:15.  
Klaw & Erlanger present

THE LAST WORD IN MUSICAL COMEDY.  
**OH! OH! DELPHINE**  
Cast and Ensemble of 100  
Book and Lyrics by G. M. S. Melolan.

**LIBERTY** 43d Street, near B'way. Evngs. 8:15. Mats. Wed. and Sat. at 2:15.  
Klaw & Erlanger, Managers.  
Klaw & Erlanger Present

**MILESTONES**  
By Arnold Bennett and Edw. Knibb. As played to Crowded Houses at the Repertory Theatre, London.

**KNICKERBOCKER** 1741 St. Charles Frohman, Klaw & Erlanger, Pres. Evngs. 8:15. Matinees, Wed. and Sat., 2:15. Charles Frohman's Annual Musical Comedy Production.

**Julia Sanderson**  
In the latest Gaiety Theatre (London) Musical Comedy success.

**The Sunshine Girl**  
With Joseph Cawthorne and 100 Others.

**Criterion** B'way & 44th St. Evngs. 8:15. Mats. Wed. & Sat. 2:15.  
CHARLES FROHMAN, Manager.  
Klaw & Erlanger present

**ROBERT HILLIARD**  
as ASCHE KAYTON  
IN

**THE ARGYLE CASE**

**Eltinge 42d St.** Theatre Evngs. 8:15. Phone 220 Bryant.  
New York's Newest Theatre. Just W of B'way. Evnings 8:15. Wed. and Sat. Matinees, 2:15. Wednesday Matinees, 2:15.  
The American Play Co. Announces  
A New Play in Four Acts.

**WITHIN THE LAW**  
By HAYARD VILLIERS.

**REPUBLIC THEATRE, W. 42d St.** Evnings at 8:15.  
Mats. Tues. Wed. and Sat., 2:15  
DAVID BELASCO presents  
A Play in three acts.

**A GOOD LITTLE DEVIL**  
BY ROSEMOND GERARD and MAURICE BOSTAND

Adapted by ADRIEN STROGO, with special music by WILLIAM PURDY.  
Notable Belasco Company

**BELASCO** Theatre, W. 44th St. Evngs. at 8:30. Mats. Thursday & Saturday, 2:30.  
David Belasco presents

**YEARS OF DISCRETION**  
A Comedy in 5 Acts by Frederick Hatton and Fanny Locke Hatton.  
DISTINGUISHED CAST

ton to learn that Robert Downing, so many years a resident of this city and well known as an actor when he played the leading part in Spartacus, the Gladiator, Julius Caesar, Othello and other great plays, is to appear in the title-role of a play written by himself, entitled The Country Parson, April 6. JOHN T. WARD.

Adelaide Harland and Florence Kolb have been signed by Joseph Hart for the production of Everywife, which opens at the Coliseum, London, April 16.







These rates are subject to a 5% discount if cash accompanies order.

**NEW YORK DRAMATIC MIRROR**  
145 West 48th St., New York City



AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Guests," "Refutations," "Engagements," "Vaudeville," etc.



NEW "MIRROR" CORRESPONDENTS

For the information of traveling and local managers, and members of the profession generally, we print the following list of Mirror correspondents appointed since the close of 1912 to March 1:

- Arizona.—Tucson, Mrs. M. Hoff Winstanley. California.—Modesto, J. H. Thiel. Canada.—Victoria, Conway H. Bennett; Woodstock, W. L. MacWhinnie. Georgia.—Ocala, Fred D. Noble; Augusta, James L. Gowan; Newnan, J. B. Conner. Idaho.—Boise, Hills H. Werthman. Illinois.—East St. Louis, Earl H. Springman; Chicago, C. C. Harford; Oak Park, Hugh Plummer; Canton, William L. Willis. Indiana.—Perry, Harry Harvey Woodside; Crawfordsville, George A. Ross; Ann Arbor, V. H. McGraw. Kansas.—Independence, John Tilden Fisher. Kansas City, Kansas, Chester F. Stewart; Fortland, H. D. Seiler. Massachusetts.—Haverhill, C. T. Ingersoll; Southbridge, Ernest J. Lester; Lowell, Joseph M. Lane. Michigan.—Ann Arbor, Diob H. Benham; Colchester, Miss Phyllis Jackson. Minnesota.—Rochester, F. L. Jesselyn; Faribault, Murray W. Neill; Duluth, Miss L. Emma Ross. Mississippi.—Greenwood, E. G. De Loach; Meridian, John W. Trimble. Missouri.—Louisiana, Ed. McCune. New Jersey.—Westfield and Elizabeth, Albert Taylor Ewen. New York.—Niagara Falls, Peter D. Mackay; Jamestown, Henry C. Chadwick; Poughkeepsie, David F. Cullen; Danville, Anthony C. Blonstein. North Carolina.—Wilmington, Alex. G. Milliken. Ohio.—Cincinnati, A. W. Phillips; Coshocton, C. J. Cantwell; Columbus, J. O. Latham; Cleveland, John William Elvin; Bellefontaine, Louis A. Randall; Steubenville, W. A. Burghwalter; Van Wert, Charles F. Wessenberg; Chillicothe, Harry C. Owsen. Pennsylvania.—Mahanoy City, James H. Kirchner; Vandergrift, Edgar R. Burns; Easton, Charles A. Nitzsche; Washington, Clifford B. Matfield; Oil City, Albert McElroy. South Dakota.—Aberdeen, M. C. Kellogg. South Carolina.—Greenville, Harry A. Dargatzis. Tennessee.—Memphis, S. B. Mook; Clarksville, C. G. Beach. Texas.—San Antonio, Oscar Frank; Amarillo, F. M. Robertson; Palestine, I. O. Myers; Victoria, C. M. Buhler. Vermont.—Woodstock, Mrs. George H. Day. Virginia.—Danville, Edward B. Young. Wisconsin.—Beloit, Mrs. Jennie O'Farrell.

ALABAMA.

MOBILE.—LYRIC: The Winnie Mae (stock) 10-15; good business. Harry Lauder and his traveling vaudeville show 15; very heavy average; all at advance prices. Vaudeville, Harry Lauder.

MONTGOMERY.—GRAND: Bought and sold for 8; excellent performance, to large house. Francis Starr in The Case of Becky 8; splendid performance; giving great satisfaction. To very large audience.

SELMA.—ACADEMY OF MUSIC: Bought and sold for 8; large and enthusiastic audience. Francis Starr in The Case of Becky 7 to capacity.

ARKANSAS.

LITTLE ROCK.—KEMPER: Eddie Fox in Over the River 4; disappointed big business. Weber and Fields in Hanky-Panky 6; clever performance; stunning chorus; best seen here to S. R. O. Madame Frances Alda 10; disappointed. A very large crowd of music lovers. Harry Lauder's vaudeville 11-15. Harry Lauder 17.

FORT SMITH.—NEW: Weber and Fields 8; S. R. O. to advance prices. Al. G. Field's Minstrels 4; splendid performance, to house capacity. Vaudeville at same house 8-11; fair. The Time, the Place and the Girl 10-15. A better crowd on the Wheel 14.

HOT SPRINGS.—AUDITORIUM: Weber and Fields 4; enjoyed largest business of the season. A better crowd on the Wheel 15. Harry Lauder 17.

MEMPHIS.—GRAND OPERA HOUSE: Baby Mine 4; drew well and pleased big audience. Four Minstrels (house talent) 25.

CALIFORNIA.

OAKLAND.—MACDONOUGH: Busty Pells the String 2-5; fine attraction, to good house. William H. Crane in The Senator Kees House 6-8; production and attendance very satisfactory. LIBERTY: Bishop's Players presented Nobody's Widow 3-5; capacity house; great performance.

TICKETS COUPON and STRIP

There is But One BEST—Those Made by WELDON, WILLIAMS & LICK FORT SMITH, ARK.

San Francisco, Cal. Minneapolis, Minn.

forage. Kerman, Orison and Allen May. Bishop's new leading couple, created favorable impressions. COLUMBIA: Dillan and King in The Merry-Go-Round 1-4; performance and attendance fair. ORPHEUM: Advanced vaudeville 2-5 to large attendance. Armand Kelly and Amelia Stone great headliner. LUTHER: Good bill 2-5; headed by Nell Schmidt; attendance good.

MODESTO.—MODESTO: Adolph and his Dainty Maids in His Last to His Wife and the Merry Widow 1, 2; big hit; S. R. O. Schenck and his Orchestra 10-15. LUTHER: Along the Rappahock 2; splendid on; pleased fair-sized audience. DREAMLAND AND STAR: Moving pictures. Manager Milton for his official opening 15.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Dark 8.—BURN: Dark 10.—COLUMBIA: Moving pictures; vaudeville. Circumstantial Evidence Wallace and Mack Fox and Ward, the Three Musketeers. That Kid Jack Nankin, the Five Musical Ladies 2-7; good business, to fair attendance. The Colorado Amusement Co. opened Opera House 10 with the London Girls in The King of Alabama. Naughty Marietta 17. Mische Himan.—Violinist 11. Captain Gould Amusement in The Discovery of the South Pole 12. Kall-to-see, Eiko Musical Comedy, 27, 28 at the Burns. PRINCETON: Moving pictures and vaudeville. Fun on the Ocean 10 and Minnie Foster. Monarchs, John Ned, the Quaker Maids, the Simbo 15-16.

CONNECTICUT.

WILLIAMSTADT.—LOOMER: Agricultural College Glee Club 12; good house; well pleased. Shepherd of the Hills 15. Ladies Auxiliary, A. O. U. (local). Harry Lauder and his traveling vaudeville show, last seen with the Downer and Wheeler show, has signed with the John H. Sparks show for coming season.

WATERBURY.—JACOBS: The Poll Stock co. in The Greenhouse 10-15 to good business. Lottie Burwell has resigned as singing woman of the Poll Stock co. She will be succeeded by Lucia Downin.

FLORIDA.

JACKSONVILLE.—DUVAL: Billy S. Olfort 4, 5; play and support good; very poor business. Harry Lauder and his traveling vaudeville show, last seen with the Downer and Wheeler show, has signed with the John H. Sparks show for coming season. PHOTOPLAY: Satan 8-10; poor business. ORPHEUM: Halton Powell in Henneke Henry 2-5; tabloid above the average; broke all records of the house. OLYMPIA: FARM: Walker Brothers, De Wolfe and Oddy, Fred Owens, King's Wild West, Gene Alvarez and Fay Martell, and Captain Louis Norcho 5-15; opened to good attendance. Through the center of the house. Amusement Company daily mid-day Lanten services were given at the Grand for the convenience of the business people. On arrival of the special train of the Harry Lauder co., Manager W. V. Decker, of the Duval entertainment, and Mrs. Harry Lauder, Mr. and Mrs. William Morris, Ruth Morris, Joseph P. Von and several others at luncheon. An informal reception was also held by the local Bobby Burns Association.

GEORGIA.

ATHENS.—COLONIAL: The John Lawrence Players began an indefinite engagement 2; opening in The Road Up the Mountain, playing to capacity business and house; business has grown in them regularly since. The co. is an excellent one, their work has given entire satisfaction, and their engagement will probably continue throughout the Spring and Summer season.

IDAHO.

BOISE.—PINNEY: Mutt and Jeff booked for 5, 6; arrived too late for a performance 5, but played to matinee and evening 6 to packed houses. Governor H. S. Hadley in a lecture 10. Busty Pells the String 15, 20.

ILLINOIS.

AURORA.—GRAND: The Monte Carlo Girls 7 to medium business. Mutt and Jeff 8 (matinee and night) to fair business. The Quaker Girl 9; two performances, to good business; pleased. Bought and sold for 12. The City 15. Ward and Vance 16. Kitty Gordon in The Enchantress 17.—FOX: Vaudeville, Hacer and Sullivan, Snyder and Buckley, Margaret Hager, and co. in The New Law, News and Eldred 6-8. Running for Congress 10-12 (tabloid); good bill and business all week.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures 2; headed by Alexandra Trovoni, Early and Lafferty, Albert Carter, Currie and Katie, and the Four Queens in aerial acrobatic artists; good co. and full house.—LYRIC: Moving pictures; good films and attractive billboards.—MALL: Pictures and accidents; vaudeville and Comedell Stock co.; fair co., to good house.—OPERA: Good films and house.—HOME: Picture show; fair films, to good house.

ELGIN.—GRAND: The Showmans, Fritz Otto, Banks and Giffie, Bart and Bessie Draper, Four Janyows 6-8; excellent business and good bill. Pells and Pells, Brooks and Bowen Kelly and Lafferty, Senator Francis Murnhy, Sebastian Merrill and co. 10-12; another good bill and business. Running for Congress (tabloid musical comedy) 12-15.—STAR: Palace of Pleasure 11.—ORPHEUM: What Happened to Mary 12.

QUINCY.—EMPIRE: Kitty Gordon in The Enchantress 4; delighted large audience; exceptionally strong co. and production. Bainer's African Hunt pictures 9 (matinee and evening) to big business and satisfaction. Jack Beezer stock co. 10-16 in Love and Politics to big business and satisfaction.

CAIRO.—OPERA HOUSE: Black Patti 6; pleased good house. Baby Mine 8; fairly pleased; poor business. Hedeth Legrand, Susan presented The Music Makers, and an act of Knights of Pythias, 10; pleased good business.

STREATOR.—PLUMB: The Devere Stock co. 3-8 in The Price She Paid, The Snow Man, Two Americans Abroad, Daniel Boone, Thorne

and Orson Blomgren, Human Hearts; fair attendance and satisfaction. DECATUR.—POWERS: Jack Benny co. 4-7; good co. and good business. The Girl at the Gate 2; played two fairly good houses. The Last 10; first-class co. and good house. KIPPER: Vaudeville to good business 15. GALESBURG.—AUDITORIUM: Kitty Gordon in The Enchantress 7; full house. Uncle Sam's Bell 12. PRINCETON.—APOLLO: The City 15. Mutt and Jeff 17.

INDIANA.

MARION.—INDIANA: Keith's Vaudeville continues to attract large audiences, the house capacity being often tested. The Bill Fox, 2-1 included Ethel Vane, Louis Stone, Or and Mary Robbins, Ocker and Whitehead, Moneta and Wilbur, Lee's vaudeville, the Mitty Girls, Lord Cornwell, the Red Dwarves and the Five Launatics. Carole Lewis, Label Brothers, Bart and Ross Draper, Deliver and Rogers, Shaw and Wilson, Kerman, Wallace and Kerman, Walter Brown, Art Milton, the Banks Pells, and the Miller-Jane group, a practically strong bill 2-8. The K. of K. local lodge have been rehearsing for their third annual minstrel, which will be presented at an early date.

CRAWFORDSVILLE.—MUSIC HALL: Harry Hare in New York 1; played fair house. Pictures 2. Light Musical 10; excellent co. and house. Light Musical 12.—JOY: Pictures 2-5; played good houses.—THEATRIUM: Pictures 3-5; good pictures; excellent business. This promise to be a list to the Galia has been announced between the manager of the local theater and the I. A. The manager refuses to recognize the union. Local house has been declared on "unfair list," and all union men with read use have been barred not to enter theater under any conditions.

ROCHESTER.—ACADEMY OF MUSIC: Dark 8-8. A Servant in the House 11.—KAR: ORK: The Bill headlined by Milton Richmond 3-5; broke all records at this house despite stormy weather, and Moore and Moore with excellent attractions all week.—STAR: Moving pictures and vaudeville; splendid pictures; good business 6-8. Local Order of Moose Indoor Carnival, vaudeville, moving pictures 3-8; pleased big crowd. Harry Chamberlain will open a new moving picture and vaudeville theater here April 1; seating capacity, 350.

GOSHEN.—JEFFERSON: Miss Bobby Robbins Stock co. presented A Woman's Beauty, Southern Romances, The Call of the Woods, Ishmael, The Price She Paid, The Little Christian, and in Arizona 3-8; giving only fair satisfaction, to medium patronage. From the Manager to the Cross (motion pictures) 10-12. A Horn Opera co. in Bohemian Girl 14.—LUTHER: OPERA HOUSE: Nat O. Goodwin in Oliver Twist (motion pictures) attracted capacity 5; matinee and night.

MUNCIE.—WYBOR GRAND: Cash Tomlinson Stock co. in The Moral Intrigue, Commercial Traveler, The Game of Life, Only a Private, The House of Mirth 5; good business. The Girl at the Gate 5; played full house. The Struggling Burlesque 12.—STAR: Fields and Coes.—LYRICA: Caline and Odum, Paul Case and co. HAMMOND.—HAMMOND: Olive Vail in Miss Nobody from Starland 9; played immensely; good house. This was last business. The tremendous success and came will be hereafter seen in tabloid form.—ORPHEUM: The Banks Pells and Alton Broadway 6-12 to excellent business.

SOUTH BEND.—OLIVER: The Heart Breakers 2; good business.—AUDITORIUM: Wright Huntington Stock co. in The Call of the North 2-5. As a Man Sows 9-15; business good. Sothern and Marlowe in Taming the Shrew 15.

ANGOLA.—ORION OPERA HOUSE: Winning Widow 5 canceled. Old Homestead 8; excellent co., to fair business. Human Hearts 10; good co., to poor business. A College Town (local) 14. Seven Hours in New York 20.

FRANKFORT.—BLINN: Seven Hours in New York 5, matinee and night; very pleasing; fair. The Last of the Mohicans 12. Uncle Josh Perkins 14. The Spring Maid 19.

MICHIGAN CITY.—ORPHEUM: A Stubborn Cinderella 4 drew two good houses matinee and evening. Vaudeville bill 15, 16.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Thomas W. Reed, Jr. The Only One 3 to light business; one of best attractions ever in the house. Marion Green, basso, in recital 17. Edward Elliott, college course number 10. Ben R. Warner Stock co. 20-22. The students of the State University at Iowa City played in College some 11. William Roberts, who formerly managed opera houses at Ottumwa and Des Moines, is now in vaudeville with Mrs. Roberts, playing in a sketch entitled One Hundred Cents on the Dollar. Mrs. C. H. Mack, who has been spending the winter with her parents in Cedar Rapids, has joined her husband in Chicago, and will become a member of one of the Rotary cos. The local studio of Jess Lee, at Ratherville, was totally destroyed by fire. It is stated that after being featured for fifteen years with the Chase-Lester show, Clint and Bessie Robbins will close with that management at end of season, and take a show of their own over the Air-dome time in the Southwest. Jones and Crane are offering Owen Wister's The Virginian in the mid-West with a good co. Bert Storer, of Marengo, Ia., has leased the new Windsor, at Hampton, and will open about April 1.

DUBUQUE.—GRAND: The Rose Maid 12. Henrietta Crooman 12. Adelaide Thurgate 17. MAJESTIC: George B. Reno and co., Charles J. Burkhardt and co., Eve Frost, Bell Boy Trio, Lawyer and Purrier, and Ott O. Falls 3-5; did not business. W. B. Watton and co., line and Long, Forrester and Lord, Kiam and Bernie, Joe Cook, and Six Adonis Truone 6-8; well patronized. Jack Gardner, Seven American Florence Troupe, Armstrong and Clark, the Great Richards, Strangely, Hal and Clark, and Trier and the Clair Trio 10, 11; played good houses. The Cabaret Review, Conn. Downer and Willard, Huppel and Nicholas, Pritshaw and Bianchini, Ford Connors, and Hermann's Animals 15-16.

WATERLOO.—WATERLOO: The Girl of the Mountains 1; played to two good houses. Paid in Full 4; fair co. and business. Hugo Koch in The City 6; played two good houses (return engagement). The Countess Cornette 10. The Rose Maid 11. Bohemian Girl (Abern Coes co.) 15. Henrietta Crooman 15. Caroline White (K. P. Benedict) 18.

DAVENPORT.—BURTON OPERA HOUSE: Dark 3. Kitty Gordon in The Enchantress 7; gave the best of satisfaction in large and fashionable audience. House dark 7-11. The Countess Cornette 12. A Horn Opera co. 15. Mutt and Jeff 10. Miss Hales 17.

FORT DODGE.—PRINCETON: Scott and Annetta, Darton and J. Albert Hall and co., Bur-



Prevented—Stopped

MOTHERSILL'S, after thorough tests, is now officially adopted by practically all the Great Lakes and New York Steamship Companies running south and many Transatlantic lines.

Four years ago Mr. Mothersill gave a personal demonstration of his remedy on the English Channel, Irish Sea, and the Baltic, and received unqualified endorsement from leading papers and such people as Bishop Taylor Smith, Lord Northcliffe, and hosts of doctors, bankers and professional men. Letters from personages of international renown—people we all know—altogether with much valuable information, are contained in an attractive booklet, which will be sent free upon receipt of your name and address.

Mothersill's is guaranteed not to contain cocaine, morphine, opium, chloral, or any coal-tar products. 50 cent box is sufficient for twenty-four hours. \$1.00 box for a Transatlantic voyage. Your druggist keeps Mothersill's or will obtain it for you from his wholesaler. If you have any trouble getting the genuine, send direct to the Mothersill Remedy Co., 420 Scherer Bldg., Detroit, Mich. Also at 19 St. Bridge Street, London, Montreal, New York, Paris, Milan, Hamburg.

THE DRAMATIC MIRROR

Date-Book

Seasons 1912-13-14

AND

Directory of Producing Managers, Moving Picture Mfrs., Agencies (Dramatic and Vaudeville), 1910 Census

GET IT NOW

PRICE BY MAIL, 30 CENTS

Orders Filled Promptly Upon Receipt

We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.

A few copies of some previous issues may still be had. Dates furnished upon request.

Address DATE BOOK DEPT., 145 West 45th Street, New York.

LITTELL McCLUNG

Grand Opera House Building CHICAGO

Sketches and Monologues

for Vaudeville or the Entertainment Platform. The Live Sort Written in the Live Way.

VAUDEVILLE SUCCESSES

WRITTEN BY A SPECIALIST

Thirty Brilliant Sketches for Sale or to Lease on Royalty

CONSULT

CRANE WILBUR 285 COTTAGE PLACE UNION HILL, N. J.

THE THEATRICAL LAWYER

EDWARD J. ADER

6 No. Clark St. CHICAGO

Advice Free

STENOGRAPHY TYPEWRITING MIMOGRAPHING

Theatrical Copying a Specialty

Best Work—Lowest Rate

J. E. NASH, 1285 N. 4th Ave. (cor. 27th St.), N. Y.

VARICOSE VEINS, BAD LEGS, ETC.

are completely cured with incompressive home treatment. It absolutely removes the pain, swelling, thrombosis and clots. Full particulars on receipt of stamp. W. F. Young, P.O. 47 Temple St., Springfield, Mass.

















**TRUE ECONOMY**

True economy does not mean buying the thing that is cheapest in the beginning. It's buying the thing that is cheapest in the end. Don't buy the cheap trunk that'll change to pay. Buy the one that is CHEAPEST TO KEEP. Buy the lightest, to lessen your extra baggage expense; the strongest, to stand the rough use (and all over) it's bound to get, and the most serviceable, to insure many years of no trouble.

What you need is the trunk that costs you the least for ten or more years' use. Is there—**BUY A BAL PINKS TRUNK.**

**WILLIAM BAL Inc., 148 W. 48th St., New York City**

Sole American Agent: **Mack Trunk Co., 192 N. Main St., Boston, Mass.**



**Kindly mention DRAMATIC MIRROR when you write advertisers.**



AUBREY (D. Otto Hiltner): Huntington, W. Va.—Indefinite.  
 BAKER PLAYERS: Portland, Ore.—Indefinite.  
 BAKER PLAYERS: North Adams, Mass.—Indefinite.  
 BISHOP PLAYERS: Oakland, Cal.—Indefinite.  
 BROADWAY: Bayonne, N. J., Feb. 8—Indefinite.  
 BRILLER-SABINE (A. G. Delamater): Toledo, O., Feb. 10—Indefinite.  
 BUNTING, EMMA: St. Joseph, Mo., Feb. 24—Indefinite.  
 BURBANK (Oliver Morosco): Los Angeles, Cal.—Indefinite.  
 BURNS, PAUL: Philadelphia, Pa., Oct. 21—Indefinite.  
 CASINO (Theodore Bayles): New Bedford, Mass., March 2—Indefinite.  
 CASTLE SQUARE (John Gray): Boston, Mass.—Indefinite.  
 CHASE-LIGHTER (Northern: Glenn F. Chase): Butte, Mont., Nov. 17—Indefinite.  
 CODY (Cody and Youmans): Gloversville, N. Y., March 2—Indefinite.  
 CONNELL PLAYERS (G. L. Connell): Wilkes-Barre, Pa.—Indefinite.  
 CORNELL-PRICE PLAYERS: Paducah, Ky., Jan. 18—Indefinite.  
 CROSBY: Brooklyn, N. Y.—Indefinite.  
 DAVIS, HARRY: Pittsburgh, Pa.—Indefinite.  
 DRAMA PLAYERS (Kendall Weston): Lowell, Mass.—Indefinite.  
 EMPIRE: Holyoke, Mass.—Indefinite.  
 EMPIRE PLAYERS: Pittsfield, Mass.—Indefinite.  
 EMPIRE THEATRE: Providence, R. I.—Indefinite.  
 EVERTON, EVANSTON, ILL.—Indefinite.  
 FERGUSON (Ferguson Brothers): Oklahoma City, Okla., March 8—Indefinite.  
 GARRIDE: Paducah, Ky.—Indefinite.  
 GAYLOR: Hoboken, N. J.—Indefinite.  
 GERMAN (Lodwin Kreiss): Milwaukee, Wis.—Indefinite.  
 GERMAN: St. Louis, Mo.—Indefinite.  
 GLASER VAUGHAN: Cleveland, O., Jan. 18—Indefinite.  
 GLASS: El Paso, Tex.—Indefinite.  
 GOTHAM: Brooklyn, N. Y.—Indefinite.  
 GOTHAM PRODUCING: Schenectady, N. Y.—Indefinite.  
 GRAND OPERA HOUSE: Brooklyn, N. Y.—Indefinite.  
 GREENPOINT: Brooklyn, N. Y.—Indefinite.  
 HADLEY OPERA HOUSE: New York City—Indefinite.  
 HARVEY (H. D. Orr): Mason City, Ia.—Indefinite.  
 HARVEY (H. H. Budd): Muscatine, Ia.—Indefinite.  
 HAYWARD, GRACE: Oak Park, Ill.—Indefinite.  
 HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—Indefinite.  
 HOLMES (Holden and Edwards): Cleveland, O.—Indefinite.  
 HUNTINGTON, WRIGHT: South Bend, Ind.—Indefinite.  
 INTERNATIONAL: Niagara Falls, N. Y.—Indefinite.  
 IRIE: Tampa, Fla.—Indefinite.  
 JACOBS: Newark, N. J.—Indefinite.  
 JEFFERSON THEATRE (Julius Kahn): Portland, Me., Jan. 21—Indefinite.  
 JUNEAU (J. R. Helebert): Milwaukee, Wis.—Indefinite.  
 KELLY, WILLIAM J.: Salt Lake City, U.—Indefinite.  
 KING-LYNCH: Manchester, N. H.—Indefinite.  
 KLIMT AND GAZZOLI: Baltimore, Md.—Indefinite.  
 LANG, EVA (O. D. Woodward): Omaha, Neb., Feb. 8—Indefinite.  
 LATHROP: Roanoke, Va.—Indefinite.  
 LAWRENCE, DEL: Vancouver, B. C., Can.—Indefinite.  
 LLOYD, BOLLO: Concord, N. H., March 3—Indefinite.  
 LONGERAN, LESTER: Lowell, Mass., Feb. 10—Indefinite.  
 LORCH, THEODORE: Passaic, N. J.—Indefinite.  
 LYRIO: Jamestown, N. Y.—Indefinite.  
 LYTTEL VAUGHAN: Albany, N. Y., March 24—Indefinite.  
 McDOWELL, WALTER: Grand Rapids, Mich., Jan. 28—Indefinite.  
 MAJESTIC: Evansville, Ind.—Indefinite.  
 MAJESTIC: Houston, Tex.—Indefinite.  
 MALLAY-DENISON (W. A. Mallay): Fall River, Mass., Nov. 18—Indefinite.  
 MALLAY-DENISON: Lawrence, Mass.—Indefinite.  
 MALLAY-DENISON: Schenectady, N. Y., Jan. 27—Indefinite.  
 MANHATTAN PLAYERS (G. E. Brown): Truett, N. J.—Indefinite.  
 MORISON, LINDAY: Lynn, Mass.—Indefinite.  
 MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—Indefinite.  
 NATIONAL: Montreal, Can.—Indefinite.  
 NORTHAMPTON PLAYERS: Northampton, Mass.—Indefinite.  
 OLIVER, OTIS: Rockford, Ill.—Indefinite.  
 ORPHEUM (George Robinson): Haverhill, Mass.—Indefinite.  
 ORPHEUM PLAYERS: Philadelphia, Pa.—Indefinite.  
 OWEN, CECIL: New York City March 3—Indefinite.  
 PARK, RITA: Pa.—Indefinite.  
 PARK, WILLIAM: Pittsfield, Mass.—Indefinite.  
 PATERSON CORSE: Newark, N. J.—Indefinite.  
 PERMANENT PLAYERS: Winnipeg, Can.—Indefinite.  
 PERUCHI-GYPERNE: New Orleans, La.—Indefinite.  
 PHILLIPS'S LYCEUM (L. J. Phillips): Brockton, Mass.—Indefinite.  
 POLI (S. E. Poli): Allentown, Pa.—Indefinite.  
 POLI (S. E. Poli): Waterbury, Conn.—Indefinite.  
 POLI (S. E. Poli): Washington, D. C., Feb. 8—Indefinite.  
 PRINCE: Tacoma, Wash.—Indefinite.  
 PRINCE (Robert and Gatchell): Des Moines, Ia.—Indefinite.  
 RANKIN, MCKEE AND MARGARET DREW: San Francisco, Cal., Feb. 18—Indefinite.  
 READE, ROMA: Ottawa, Ont., Can.—Indefinite.  
 RICHMOND: Sacramento, Cal.—Indefinite.  
 RICHMOND AND ROSE (Ruth Ross): Salt Lake City, U., Feb. 18—Indefinite.  
 RICHMOND: New York City—Indefinite.  
 RICHMOND (De Witt Newlin): Staniston, S. A.—Indefinite.  
 RAY, J. W. (W. H. T. T.): Indefinite.  
 RAY: Milwaukee, Wis., Nov. 8—Indefinite.  
 RAY: Minneapolis, Minn.—Indefinite.  
 RAY, FRANCIS (F. H. Rayles): New Orleans, La.—Indefinite.  
 READER, CECIL (Blaney-Spencer Amusement Co.): New York City—Indefinite.  
 STAINACH-HARDE: Mt. Vernon, N. Y.—Indefinite.  
 TRIPLE PLAYERS: Camden, N. J., Dec. 28—Indefinite.  
 THOMPSON-WOODS: Brockton, Mass.—Indefinite.  
 TORONTO: Calgary, Can.—Indefinite.

# ALFRED L. DOLSON

Business Manager and Press Agent

Seven Consecutive Seasons, HENRY B. HARRIS' Attractions. "The Lion and the Mouse," "The Third Degree," "The Traveling Salesman" (Boston engagement), Rose Stahl in "The Chorus Lady," "The Commuters," "The Country Boy" (Boston engagement), and "The Quaker Girl." Nine Consecutive Seasons, General Press Representative, Pain's Summer Fireworks Spectacles.

Permanent Address "The Friars Club," 107 West 45th Street, New York

# FREDERICK WARDE

AT LIBERTY Address Agents.

# EDWIN H. CURTIS

DAVIS STOCK CO. STAGE DIRECTOR  
 Duquesne Theatre, Pittsburgh, Pa.

# GEORGE ALISON

LEADING MAN Crescent Theatre, Brooklyn

# VIRGINIA MILLIMAN

LEADING WOMAN  
 Hathaway Theatre Brockton, Mass.

# WINIFRED STCLAIRE

"THE BEST DRESSED LEADING LADY IN STOCK."  
 MANAGEMENT EARL D. SIFE.

# THURLOW WHITE

LEADING MAN  
 Empire Theatre Holyoke, Mass.

# DEL S. LAWRENCE

STARRING

# MAXINE MILES

ENGAGED  
 GRAND OPERA HOUSE, BROOKLYN

# JUSTINA WAYNE

LEADING WOMAN Spokane, Wash., American Theatre

# EDITH LYLE

Leading Woman  
 Engaged. Colonial Theatre, Salt Lake.

# MAY BUCKLEY

H. H. FRAZEE'S production,  
 "THE UNWRITTEN LAW"

# NORMA GRAYSON

VERSATILITY  
 At Liberty Phone 3736 Main.

# MISS ORMI HAWLEY

LEADING WOMAN  
 Lubin Stock Co., Phila., Pa.

# MISS EDNA PAYNE

LEADING WOMAN  
 Lubin's Stock Co. Phila., Pa.



Kindly mention **DRAMATIC MIRROR** when you write advertisers

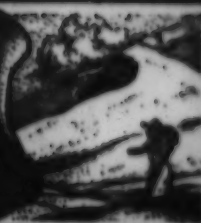
Poetry 14. Margaret Illington 13. Little Boy Blue 14. How's moving pictures 13.  
Canada, Ottawa, Russell; Madame Harry Pot  
28-1 Firemen's Concert (local)  
Glanville V. D. Bland 13. 1906. 1906. 1906. 1906.  
10-11. D. Bland; Madam; 1906. 1906. 1906. 1906.  
Tony Hunting and Francis Jones and Smith.  
Miller and Mack. Glens Karlo. Mrs. Brothers.  
and Eddie Jones 8-1.—St. Catharines. Grand.  
Vaudeville 22-3. Follies Juvenile Australian  
Opera co. 28-1. Vaudeville 2-3. Opera 6-1.  
S. H. O. Medina. 1906. 1906. 1906. 1906.  
Edwin. Opera 1906. 1906. 1906. 1906.  
Edwin. (Lax) and Lax. 1906. 1906. 1906. 1906.





# MOTION PICTURES

## COMMENT AND SUGGESTION



**M**OTION picture men are well within their rights when they urge an alteration of the present tariff as it applies to films. This is the time for every manufacturer and every exhibitor to exert what influence he can to bring about a lowering of the rates. If those connected with the film industry take the stand they should, the legitimate interests of the trade will not be overlooked in the formulation of the new tariff. George Kleine has recognized the possibilities of the situation and in a reasonable, dignified manner has attempted to arouse the active interest of the men most concerned. Accompanying a pamphlet that summarizes the customs tariff covering motion picture films, positives and negatives, is a note sent to exhibitors suggesting that they write to the Congressman of their districts, also the Committee on Ways and Means. Far sighted exhibitors will follow the advice of Mr. Kleine by making their position in the matter clear to Congressmen. In the long run, free entry would mean almost as much to the men who show pictures as to those who make them.

The pamphlet addressed to the Committee on Ways and Means presents a strong argument for more equitable rates than are provided by Paragraph 474 in the tariff of 1900, the first provision made in any United States tariff specifically covering motion pictures. To quote from paragraphs in the pamphlet concerning film positives: "These positives are the films that enter into consumption, being delivered either to film rental exchanges which rent them to various theaters throughout the United States, or they are delivered to the ultimate consumer, who may be a lecturer, a charity worker, a scientist, a minister of the Gospel, etc.; by far the larger fraction is used for purposes of entertainment. We recommend that motion picture film positives now provided for in Paragraph 474, act of Aug. 5, 1900, at one and one-half cents per linear foot, be assessed at the rate of one-half cent per foot. IT IS MAINTAINED THAT THIS RATE IS NOT REQUIRED TO PROTECT THE AMERICAN MANUFACTURER, AND IS MERELY SUGGESTED FOR PURPOSES OF REVENUE. Statistics of the Department of Commerce and Labor show total imports of moving picture films in 1912 to have been 14,274,768 feet, value \$825,083; and that exports of moving picture films from the United States were 80,035,802 feet, value \$6,815,000.60. These figures strikingly demonstrate that the American manufacturer can easily compete with foreign manufacturers in their own methods and do not require a tariff for purposes of protection." Obviously, a change in tariff regulations is desirable and obviously it is the duty of manufacturers and exhibitors alike to do their share towards bringing that change about.

Instances of exaggerated advertising are frequent:

instances of intentionally misleading advertisements are encountered less often; they appear to be out of style. It is human nature for a man to claim that what he has to sell is superior to anything else of its kind on the market; it is deceptive avariciousness, and bad business in the bargain, when a man



LOUISE VALE,  
Leading Woman in Pilot Film.

advertises directly or by implication something which he does not possess. Frankly dishonest advertising may be prevented by law, but there is no legislation to keep a man from publishing one-half of the truth and leaving the other important half unsaid. The wisdom of being fair with patrons generally is enough to lead a producing manager to give the public a correct idea of the nature of the entertainment at a theater he controls. He may pronounce it the best drama, the best comedy, or the best musical entertainment of the generation, when probably it is not, but at least the public gets the species of performance promised. Merits are problematical, but the kind is a known quantity.

Now what are we to think of the intentions of a producer who consistently advertises a motion picture in this fashion? "Reinhardt's stupendous spectacle, The Miracle. Orchestra and chorus of 100." Exactly those words, no more, no less, except for the name of the theater, the prices and times of performances, have been printed many hundred thousand

times in New York papers during the past two weeks. Space has been increased in Sunday editions, but the enlarged type allowed no room to mention that a motion picture, not a stage version of The Miracle was being offered at the Park Theater. The offering has been billed throughout the city, after the manner of stage attractions, and again there was not space for more than half of the truth. Perhaps it was an oversight, or maybe the mention of pictures was deemed an unnecessary detail, but it would be interesting to know how many people have visited the Park Theater believing they were to see Reinhardt's much discussed stage spectacle. Motion pictures do not require an apology, they do not need to trade upon the reputation of another art, and the telling of the whole truth instead of emphasizing a half truth, is the creditable way to attract audiences to see them.

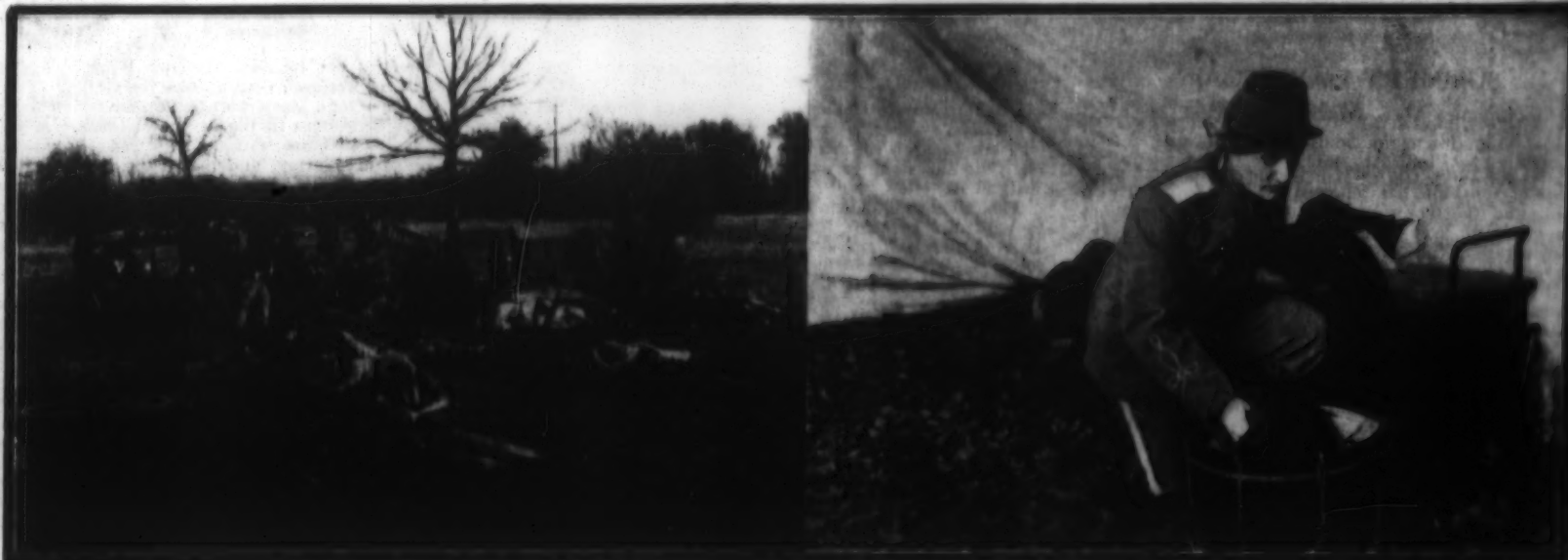
In a recent letter to exhibitors, M. A. Neff, president of the Exhibitors' League, expressed himself as emphatically opposed to allowing advertisements to creep into regular picture releases, as they occasionally do. He says his attention has been called to the matter by a number of letters of complaint, and then goes on to place most of the blame at the door of careless camera men who take a scene containing an all too obvious commercial advertisement in the background. It seems to us that the photographers might occasionally point to a man higher up, but wherever responsibility lies there is no disputing the justice of his claim that the advertisements should be eliminated. Mr. Neff remarks very justly: "It is not fair to the exhibitor to expect him to pay for the privilege of displaying advertisements in films for the financial benefit of others." The suggestion that manufacturers be called upon to guard against the imposition is perfectly proper; whereas Mr. Neff's wish to have the Board of Censorship brought into the matter is not so easily seconded. Advertisements in pictures may be an objectionable nuisance, but certainly they cannot be censored on moral grounds. The board has enough on its hands already.

THE FILM MAN.

### BILLS AGAIN DEFEATED

For the third time in less than a year the New York Aldermen, on March 11, defeated proposed ordinances for the betterment of motion picture theaters. The Folks bill was defeated by a vote of 28 in favor to 26 against. Forty votes are required for the passage of an ordinance.

Alderman Nichols's resolution providing for a censorship of films clause, to be coupled with a structural ordinance, was disposed of first. The only surprise was the changed attitude of Alderman White who, after consistent opposition to a censorship amendment, voted for its passage.



SCENES FROM SELIG'S WAR DRAMA, "PAULINE CUSHMAN, THE FEDERAL SPY."





1. Grace Lewis  
2. Lionel Barrymore  
10. Florence Lee

3. Walter Chrysler Cabanne  
6. Robert Harron  
11. G. Del Henderson

7. Mary Pickford  
12. Edward Dillon

8. Walter Miller

4. Chas. McDowell  
9. G. Harold Lane  
13. Mae Marsh



### BIOGRAPH PLAYERS

#### SUMMERY DAYS AGAIN

All Companies Are Making the Best of Ideal Conditions in Southern California

LOS ANGELES (Special).—Glorious weather, with floods of sunshine, has followed the brief, wet engagement, and the mountains, valleys, and seashores are teeming with companies in the field. One of the studios taking full advantage of the summery days is the Kinemacolor. Manager David Miles has just completed *Hiawatha*, including winter scenes. Another company, materially augmented, has just put on *Nathan Hale*, a big historical and spectacular film. In the British encampment scene the camera panoramas for 250 feet, which will give some idea of the size of the exterior set.

Tetrazzini and Mary Garden, of the Chicago Grand Opera company, performing here, were among the interested visitors at the Kinemacolor studio last week. Special runs were made for the distinguished guests in the projecting room. Editor Schleicher, of *Leslie's Weekly*, was another member of the group.

Collin Campbell took a company to Catalina Island last week and produced a film story of *The Black Pearl*, the popular story by Wilson Woodrow. The company put on 1,000 feet of the story in a single day.

The Carpet from Bagdad, a McGrath story, is to follow.

Director Martin has arrived at the Selig studio from the Eastern office, and is at work. Fred Huntley, who has been off the firing line, again is directing. A big Colonial story is on the fire, with much witchcraft in it.

The Biograph continues to startle the staid and thoughtful. Director Griffith has just put on an Indian picture, and the scholarly Del Henderson, director of comedy, became so infected with the atmosphere of levity about him that he climbed into a bed of mortar, in a story, and lolled around in the same clothes all day, while the camera man turned. While he doubtless needed the whitewash, still Del did not need the large, enthusiastic attack of influenza he acquired in an unguarded moment.

The Kalem plant at Glendale is to be moved and enlarged under direction of George H. Melford, manager. The present studio is located several miles from the charming foothill city of Glendale. It will be brought into that metropolis and the company will be enlarged. Lucile Young, of New York, has appeared on the scene as the new lead. Mr. Melford has concluded his pretentious military picture.

The jinx visited Santa Monica canyon a few days ago, where Thomas Ince, with his Broncho and Kay-

Bee companies are located. Burton King, directing since Mr. Ince has been resting, was the victim. While putting on a strong story, both male and female leads almost lost their lives in the very first scene. A premature explosion came within a few rods of blowing up an on-rushing army, and the day wound up with a near-thriller for Mr. Ince himself, who came within an ace of doing a mortuary stunt with his auto. At the close of the work Mr. King was further delighted with the news that retakes galore were next on the list.

G. Hanson Durham, scenario editor of the *Western Vitagraph*, is confined to his bed, the victim of a most painful accident. While entering the new quarters of the Photo-players on the opening night, Durham fell and broke his knee cap. He will not be about for two or three weeks.

Arthur Mackley, the beloved "sheriff" of the Essanay, now operating a company here, will "show" Europe and other countries this Summer. He is going to take a long rest and will leave for abroad about May 15. He will carry but one gun, for a double purpose—to slaughter anyone who mentions moving pictures to him during the trip, and, second, to feel natural while doing the blame spots of the Old Country.

William C. Dowlin has returned to the city and is playing with the Essanay Company here. Betty





14. Lillian Gish  
18. Henry Watthal  
23. Kate Bruce

15. Alfred Paget  
19. W. Chrystie Miller  
24. Gus Pinsky

16. Charles H. West  
20. Dorothy Gish  
25. Charles Gorman

17. Blanche Sweet  
21. W. J. Butler  
22. Charles H. Mailer  
26. Kate Tonney



Harte and Sidney Ayres are among the Edison players at the Long Beach studio, where two pictures are prepared each week. Manager J. Searle Dawley already is in love with Southern California, and says he will remain forever.

The Photo-players already have nine life members: quick work for an organization which has just opened a home. The address is 349 South Hill Street.

W. E. WING.

#### FIRST BIOGRAPH PICTURES

The Biograph Company Players are shown in this issue for the first time through the courtesy of the Biograph Company. Coincident with this publication there will be issued a handsome two color sheet of Biograph Players, which will be distributed in every theater showing that company's films. There have been many inquiries in the past for portraits of Biograph Players and the decision of the company to enable the public to become familiar with their favorites will be warmly welcomed.

#### GAUMONT TALKING PICTURES

New Yorkers soon will have an opportunity to judge of the qualities of still another brand of talking pictures, the Gaumont speaking film that for the past

year has been on exhibition in the Gaumont Palace Hippodrome in Paris.

Leon Gaumont is preparing to bring to this country the results of twelve years' labor, not only in perfecting talking pictures, but in natural color motography. An exhibition has been arranged for this Spring at a well-known New York theater.

#### "CHANGE OF ADMINISTRATION"

Prominent among forthcoming feature productions is A Change of Administration, a two-reel Selig film, to be released April 5. As the title indicates the theme deals with the installation of new officials throughout the various departments of our Government each time a new political party comes into power. It is a story of timely interest.

#### KINEMACOLOR IN PROVIDENCE

On account of the drastic laws of Massachusetts regulating film exchanges, limiting them to peculiar types of buildings in certain restricted locations, the Kinemacolor Company has decided to establish its New England distributing plant in Providence, R. I., instead of in Boston, as originally intended. Heretofore the New England service has been handled through the New York office direct from the Kinema-

color factory at Whitestone, L. I., but of late the business has increased so that a special distributing station became imperative, and naturally the Hub was chosen as the center.

But after hunting Boston high and low for suitable offices within the limitations of the "blue laws," and finding that they would either have to locate in some out-of-the-way factory district or construct a new building of their own, the Kinemacolor chief, Henry J. Brock, decided on Providence. New offices are being fitted up in the Steinert Building, 500 Westminster Street.

#### BARNEY GILMORE WITH SOLAX

Barney Gilmore has left the stage to play leads in feature productions of the Solax Company. The Irish actor has been so impressed by the risks taken by players before the camera that he has secured an accident insurance policy for \$10,000.

#### FARNUM CHOOSES PICTURES

It is reported that Dustin Farnum, now starring in The Littlest Rebel, has announced his intention of permanently deserting the stage to become a motion picture actor. According to the report, this is his last season on the stage.



# UNSPOILED BY FAME IS MARY PICKFORD

## She Loves the Stage But the Photoplay Still Has Its Place in Her Heart

"We all love Mary," said the kindly old German doorkeeper of the Republic Theater. "She's so sweet. I remember six years ago when she played one of the children in The Warrens of Virginia. Many actresses have passed in and out my door in those six years, but I remember her as if it were yesterday. 'Little Buttercup' was what I used to call her. She was so sweet and pretty then, but not half so sweet and pretty as she is now."

After all, that is the secret of Mary Pickford's success. It is her personality—a personality of tenderness and sweetness. There was an appeal, a sympathy about her playing in photoplays which made her pre-eminent among film actresses. Her varying moods were reflected in the pathos or the lurking gleams of mischief which flashed from her eyes. The way her golden hair caught the sunlight and the piquant pout of her lips were unforgettable. But, above all, there was a personality that gripped the heart.

Strangely, as the blind Juliet in the wondrous fairy spectacle, A Poor Little Devil, it is her voice, silvery and vibrant, which moves us. The pathos of her perfect creation of the little nightingale girl, waiting in her magic garden for "the little friend of all the world" to return to her, is marvellously touching. Her great eyes seem to see nothing; her playing is simple and moving, and her voice plays upon our heartstrings. Again, her personality weaves a spell of its own—just as in the old days it reached out from the screens of a million picture theaters in every land on the globe.

As the interviewer saw it, Miss Pickford's dressing room wasn't a bit like that of the typical footlight favorite. It was more like a quiet little room at home, for Mrs. Charlotte Pickford, her mother, and Lottie Pickford, her sister, also until recently well known in pictures, in turn introduced, sat with the little star. The sister admitted she might possibly return to photoplays. A moment later a young man appeared at the dressing-room door. "Here's brother Jack," said Miss Pickford. "He's in pictures, too." Like Miss Pickford, he is a splendid rider. It is truly a theatrical family, for Mrs. Pickford herself was twelve years on the stage, including three seasons with Chauncey Olcott. "Mary won't let me act any more," admitted her mother. Like her daughter, Mrs. Pickford has a charming personality.

It is plain that Mary decides everything for the family. "What I came up to find out," demanded Jack, "is what kind of evening clothes I'm going to get." And Mary decided everything to the color of the vest within a few moments. "I think—" said Mary, and that settled it.

"While I am under a three-year contract with Mr. Belasco," began Miss Pickford. "I may return to the pictures for eight or ten weeks next Summer. I have a number of offers. Then, again, I have always longed to go abroad. There is a vaudeville possibility, too. I don't really know just what I shall do."

"I love the pictures and I love the stage. There is a monotony about playing the same role night after night; but it is hard, too, to play out under the hot, Western sun in the desert. Many times, after a day's playing for the pictures, I returned at sunset, too exhausted to touch a bit of food. But I honestly love pictures, and they will never lose their place in my heart. Why, nights I dream of starting for California. The excitement and the ever-changing scenes hold a lure over you. I just can't keep away from the picture theaters. On Sunday nights I go in spite of mother, and other days I catch myself

studying the film posters as I pass by." Miss Pickford admitted an admiration for Edith Storey, that she is a Mary Fuller fan, and that she thinks Alice Joyce "so very beautiful—she never makes a false move."

"I love it all," sighed Miss Pickford;

Company. Sometimes now I work on scenarios when I have nothing else to do.

"Won't you tell me some of your exciting adventures?" asked the interviewer.

"Once," responded the actress, "I had

it was cold, and, besides, I didn't know how to swim then. To cap it all, the helmsman of the vessel caught me between the dock and his oncoming boat. He was so confused that he steered right at me. Mother was standing on the dock half frightened to death. But they dived in and pulled me down under the water, the boat passing right over us. Then the vessel hit the dock, and mother got a terrible tumble backward. But mother has braved a lot of things for me.

"Once, out in California, she prayed alongside of the race track while I ran a high-power car around a curve in a Beast at Bay for the Biograph Company. The first time around Mr. Griffith shouted 'not fast enough.' That made me mad, so I let it out and took my foot off the clutch. The owner was crouching in the back of the car on the floor while I took the curve at fifty-four miles an hour. He said afterward that he had shuddered, not at what would become of the car, but what he thought was going to happen to me. Mother just closed her eyes and prayed."

Mrs. Pickford admitted that she had passed long enough in her prayers to hear Mr. Griffith mutter "Good girl!" as the machine swept by. "Mary's arms were trembling when the car came to a stop," the mother declared; "not because she was afraid, but because of the strain of handling the great machine as it pounded around the track." But Miss Pickford confessed that for once she was proud of herself.

"I have been on the stage for fourteen years," she continued. "I made my debut at five years of age as Bootles's Baby with the Valentine Stock of Toronto, Can., where I was born. A manager offered us all positions in Hal Reid's The Little Red School House, and I became a real actress. We were in stock. Lotta and I played two boys in The Boudan with Jessie Bonstella, we were seen as twins in The Wilderness; appeared in The Fatal Wedding, and acted with Chauncey Olcott. Then Mr. Belasco selected me to play the little sister, Betty, in The Warrens of Virginia, with Charlotte Walker. Next I went into pictures."

"Mr. Belasco, to whom I owe a great deal, when he came to produce A Good Little Devil, remembered me. He may have seen me in the pictures. Anyway, he was good enough to give me the role of Juliet." It is quite plain that Mr. Belasco and Mr. Griffith are Miss Pickford's two idols.

Then the little actress, being also an uptown dweller, offered a lift in her automobile. At the stage door a crowd of little girls, with a few grown-ups, waited to greet her. To one little joyous girl went a promised picture, and to the others a kindly word and a smile.

Reaching Broadway, Brother Jack dropped out to investigate bargains in evening suits, and a little later Miss Pickford stopped at a store for a moment's shopping while the machine waited.

Then her mother confided: "There are not many girls like my Mary. Years ago she used to say, 'Mother, you're going to ride up Fifth Avenue in your own car some of these days.' And she hasn't forgotten in her success. Mary is sweet and good, isn't she?"

And the interviewer confessed that the little actress's first word had convinced him that the secret of her charm of personality lay in her true kindness and purity of heart. Here, indeed, is an actress, not quite twenty, unspoiled by the hand of fame.

FREDERICK JAMES SMITH.



MARY PICKFORD.

White, N. Y.

"but I don't want to be a star. I like, best of all, when I am in pictures, to work under some one like Mr. Griffith, the Biograph director. It lifts the feeling of responsibility off your shoulders to know that you have an able director back of you, and so you can throw yourself into your work."

"I believe I loved Willful Peggy best of all my film characters. I have written quite a few scenarios. Lena and the Geese, Getting Even, The Awakening, May and December and Madame Rex for the Biograph Company were mine; and so were Caught in the Act and The Medallion for the Selig; while I wrote The Dream and The First Misunderstanding for the Imp

three narrow escapes in a single picture. Two Brothers. The first time my horse bolted out of a California mission yard, clattered down the town streets and into its barn. I almost left the horse on the way in." Miss Pickford's golden ringlets shook with laughter. "The second time," she continued, "the horse suddenly laid down in a race scene and rolled over. The last time several of us were galloping on horseback behind a rickety carriage as we were pursued by bandits. My horse got away again, and two of the cowboys finally stopped me from continuing indefinitely out of the picture."

"In an Imp photoplay, The Sultan's Garden, I had to jump into the Hudson.



GRANDOR'S LUBIN COMPANY AT LOS ANGELES.  
Excellent Films Are Being Produced by These Players.



"HUNTING BIG GAME IN THE ARCTIC."  
Scenes from Northern Ventures, Ltd., Five-Reel Picture.



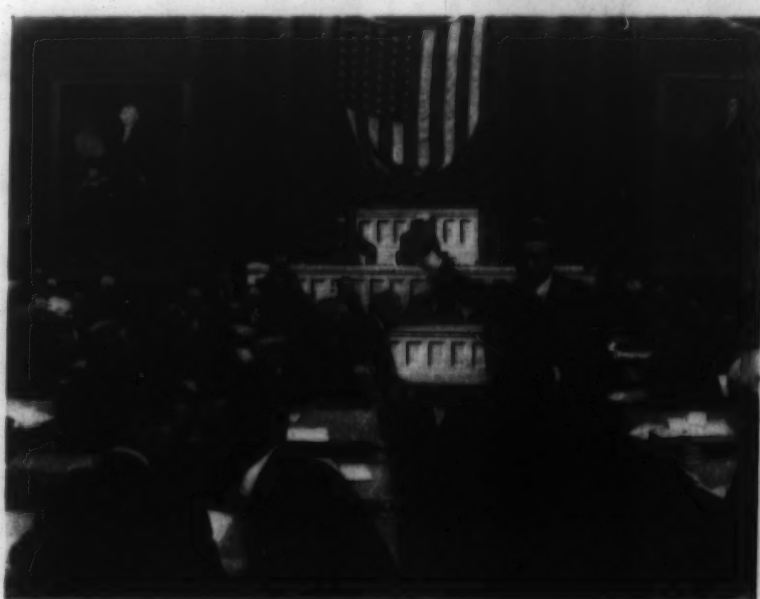
## DETECTIVE BURNS IN VIVID KALEM DRAMA

"Every criminal leaves a track through which he may be traced. There are no mysteries, and a failure to obtain results indicates that the matter has not been properly or thoroughly investigated." These are the words of Detective William J. Burns as they appear over his own signature in the Exposure of the Land Swindlers, the three-part Kalem picture to be released April 1. This memorable little statement that says mystery is a myth is the first article in the creed of the most astonishing detective America has produced; he has spent his life in proving its value by the results of action, and out of the busy days he has taken time to illustrate the fundamentals of his creed in a story that is half-truth, half-fiction and all-absorbing.

In the romantic halo surrounding him, Detective Burns is the twentieth century Sherlock Holmes. To the public that reads of his accomplishments he has the irresistible fascination of the king of all fictitious detectives, plus the fascination born of the knowledge that he is an actual being working among us. What he has done reads like a romance, yet it is a page from the solid history of facts, and the nearer we come to facts the more we are moved.

If the Kalem Company had prepared a Detective Burns film to accurately reveal his course of procedure when confronted by a difficult crime, and entrusted a competent actor with the task of impersonating Mr. Burns, it would have been an interesting approach to reality but a second-hand impression. The pleasant thrill that follows contact with a celebrity, seeing him walk across a room, noting his expressions, even the manner of clothes he wears, must of necessity have been lacking. Without the appearance of Mr. Burns in person, The Exposure of the Land Swindlers would have been an exceptional picture; with him it takes first place among productions aiming to give dramatic pictorial representations of big events transpiring under our very noses.

As an instance of the care taken to stick to facts, it is interesting to know that the room in which Detective Burns appears in the first part of the film is an exact duplication of his New York office. The manner in which the detective appears is an accurate following of the method adopted in actual practice. The studio set used for the House of Representatives in Washington required what is said to be the largest stage ever used for a motion picture production, and it was constructed solely for a few scenes in the final reel. It is also interesting to note that in the making of this picture last summer the players visited no less



"THE EXPOSURE OF THE LAND SWINDLERS."

Studio Set of House of Representatives in Kalem Film.

than five States for the purpose of getting proper settings. Incidentally it may be mentioned that expensive as the production was, the total did not equal the sum paid Mr. Burns for his first appearance in a motion picture.

As for the story, it, too, is based on facts. Land swindlers, as everybody knows, have been a genuine evil supported by powerful figures in Washington politics. They have meant suffering to the victims and disgrace to men high in public esteem, just as in this photograph. Events have been made more the outcome of coincidences than would be likely in actual life, but their dramatic quality is but a reflection of accounts read in newspapers.

We are first introduced to Detective Burns in Washington, where he delivers a lecture containing the "Every criminal leaves a track" phrase, and it makes a deep impression on Congressman Gordon, who, accompanied by Mary Archer, is in the audience. That Mary and Gordon, both high-minded young people, are in love with each other is soon made evident, as is the fact that Mary's father is in league with Nelson, an unscrupulous land agent. Soon after this Gordon goes South, is incensed at the suffering caused by the land swindlers, and returns to ask Archer's assistance in finding the frauds, not knowing that the lobbyist is one of the gang. When a committee of investigation has reported that there is no

fraud, Gordon thinks of the remarks of Detective Burns and determines to get his assistance. While in the office of the detective he receives a telegram proving the guilt of Nelson, who has attempted to murder one of his victims, delinquent in payments.

In the second part we see Mr. Burns in Washington at work on the case, and how the imprint of a thumb on a light glove turns suspicion on Archer. Slowly and with great cleverness the net is drawn around Nelson, Archer and their confederates until the detective is brought into play to get the needed evidence against the swindlers. Gordon is horrified by the knowledge that he is working for the ruin of the father of the girl he loves. When escape from disgrace appears impossible, Archer takes passage on a steamer for Europe, and we see him for the last time seated in a stateroom and raising a vial of poison to his lips.

The final reel contains a quantity of excitement. Nelson seeking to escape in an automobile is pursued by a Burns man in another machine. The fugitive's auto collides with an express train, but he comes unhurt out of the accident, scrambles onto the platform of the rear car of the train, and attempts to shoot the detective, who still follows on a road running parallel with the tracks. Nelson is killed when the conductor throws him off the car. This portion of the picture is particularly well managed.

Meanwhile Gordon has been preparing a motion for an investigation of the land swindlers to place before the House. While he is appealing for justice in an impassioned speech, Mary is informed of her father's death and hurries to Gordon with the news. He falters for a moment, then continues with the girl watching from the gallery. The motion is carried and we see a happy termination of the love affair.

Very little acting is required of Mr. Burns, whose place in the picture is to appear precisely as he does in actual life. His behavior quite as naturally as though the camera was not focused on him. Alice Joyce deserves first mention in the supporting company for a finely judged performance of great sincerity and appeal. She has beauty, poise, and a charming simplicity of manner. Guy Corbitt gives a forceful interpretation of Gordon, and others in an efficient cast are Henry Hallam, Hal Clements, Marion Cooper, and Keanan Buel, who merits great credit for his direction of the production.

The photography is on a par with the rest of the picture; it is excellent.

D.

## REVIEWS OF FEATURE FILMS

**Indian Blood** (Bison, March 15).—According to the standard already set by some of the Bison releases, this two-reel production, dealing with a young Indian of the modern school who reverts to the ways of his ancestors, measures up rather poorly. Not that a story is lacking; it is there quite distinctly. But the director had failed to develop much in his situations—the action does not always unfold on consistent lines. Particularly is this true when the Indians decide to go on the warpath. That the Indians used to go on the warpath is true, but not without some definite reason. The reason given here is insufficient. The Indian girl has seen her sweetheart, the agent at the trading post, in company with a white woman. She returns to her camp, and on informing her brother about it, the men immediately take up their guns for war. In events preceding this, we see the young chief in the Western college, refusing to associate with his fellow classmates, in this an example of Indian blood? Perhaps. Yet this same Indian evidently falls in love with one of the white girls, whose brother makes a row about it and threatens to do bodily harm to the Indian. During this quarrel scene which occurs in the ballroom, two braves enter and inform the young chief that his father is dead. He is requested to return home and assume the leadership of the tribe. The girl, wherein she shows her love for him, he departs. In the reel following we have the brother of the girl at the Indian post as the agent making love to the Indian's sister. The Indian becomes jealous of the white girl and comes to visit her brother and stir up trouble. The attack of the Indians upon the fort is painfully ineffective; there is absolutely no action, and on occasions it is surprising how the Indians return to life to continue the fighting. What brings the young white man West must have been explained, with advantage.

**By Design of Heaven** (Gaumont, State Rights).—Tenderly and charmingly enacted by Mlle. Suzanne Grandais, as well as possessing a successful little romance, and delightful color tinting, By Design of Heaven is a pretty two-part play. It is a tale of the French peasant folk and the heroine, Yolande, is a little lacemaker, beloved by a young man of the middle class. Yolande cannot bring her husband more than 2,000 francs in some exchange for her lover's 5,000 francs so a wedding seems impossible. But a prize of 5,000 francs is offered for the best lace design and, after praying to her patron saint, Mlle. Grandais makes such a delightful and pretty little lacemaker that the romance, if it lacked all else, would be refreshing. Why name a tender romance, lacking completely the clash of sordid passions, By Design of Heaven? Lurid titles are unnecessary in any case and out of place in this instance.

**The Shadow of Evil** (Vitaphone, State Rights).—Lacking a certain swiftness of development, this two-part drama grows rather tedious at times. On the whole, however, it succeeds fairly well in holding the interest, and there are some very nice moments. Mary escapes from her evil life with Bannu and takes passage on board of a steamer. There she meets

Mrs. Manfredi, on her way to join her husband, and Werner, a wealthy man, who takes an interest in her. There is a shipwreck and Mary saves Werner's life. Among the bits of wreckage Mary finds Mrs. Manfredi's papers, and when the two are rescued, she begins life anew under that name. Mary marries Werner, who knows nothing of her old life. Years pass and Bannu, by one of those odd photographic coincidences, comes at night to rob the house. Mary and Bannu come face to face. Silence for a moment demands the thing, but Mary refuses to become his accomplice. Then the husband, who has overheard all, rushes in and Bannu escapes. To be around to death by a passing train. Then Werner forges the past, and happiness is restored. Mrs. Manfredi was on her way to meet her husband at the time of the shipwreck. Yet Mary, as one of the two survivors, masqueraded under her name, apparently without attracting the husband's attention or being disclosed. The sordid opening scene between Mary and Bannu was unnecessary. As a story it is not pleasant or elevating, but it has several rather strong scenes.

**Lure of the Lorelei** (Gaumont, State Rights).—Picturesque costuming and the color tinting are the features of this two-reel drama. Henry Courson, a cavalry officer, is fascinated by Lella, who plays with his affection. Courson is betrothed to Josephine, and returns to keep his marriage contract. At the last moment, with the lure of Lella still upon him, he refuses to sign the contract, and leaves the broken-hearted Josephine. He dashes off to Paris to meet the lovely Lorelei. Arriving at Lella's house, Courson finds a sword and an officer's coat in the reception hall. The fearful lady appears with her new friend, there is a duel and Courson falls on Lella's parlor carpet. On recovering Courson goes back to Josephine, but finds his sweetheart dead from a broken heart. Courson and his mother go to Paris to live, and again the officer falls under the fascination of Lella. To save him from stealing, Courson's mother goes to a reception given by Lella, and steals the vampire lady. Then she drops the bloody dagger on the banquet table. Morbid drama but well acted. Too slow moving in story to create more than slight interest.

**The Retreat from Moscow** (Pathé, March 8).—To what extent a producer will go to perfect his picture and to acquire realism is well illustrated in this two-reel film made by the historical retreat of Napoleon's army from Moscow in the winter of 1812 as the main incident and his defeat of the Russian army and the victorious entrance into the city. It is a wonderful spectacle, evidently requiring thousands of soldiers—we presume them to be soldiers from the way they march and carry their arms—a wealth of settings and infinite pains to produce. It is said that the scenes were photographed on the historical sites and obviously this is so. The ensembles are modeled after the famous paintings of Verestchagin with remarkable effectiveness. The photography is superb, the reviewer detecting only one scene that was below par. This in the snowbound woods when the peasants come to spy on the fleeing French soldiers. After Napoleon's entrance into Moscow, the Russians determined to drive him back at any cost, set fire to the city. With this accomplished the general fears to amend the winter there and orders a retreat. The pathetic plight of the army on this retreat is enacted

with all the grim tragedy of war. Many of those who passed behind are either killed by the peasants or frozen and to add to the horror of it all the spectator is shown one scene with a soldier lying dead in the snow and the wolves tearing at his body. One must feel after witnessing this release that it is, perhaps, the most masterful production of a historical nature ever produced. From beginning to end the interest is intense, and besides all this the value it retains as an educational feature is incalculable.

**The Grim Toll of War** (Kalem, March 12).—Only in a few instances do we consider this two-reel feature release on a par with the usual standard of the Kalem Company, and in brief we will attempt to give our reasons for thinking so. First, the story as it stands is not sufficient for two reels and, though the battle scenes are well done, they do not justify the lengthening. Condensed into one reel, we would have had continuous action if nothing else. Second, the principal character, Frederick Douglas, falls woefully in establishing himself in the sympathies of the spectator, which he is expected to do. Conditions and circumstances, perhaps, justified his jealousy of his wife, but his hasty departure from home, without even allowing his wife an opportunity, is the first thing which reflects upon his character. When he deliberately effects the death of this man—the girl's brother, though he does not know it at the time—he commits murder, or the next thing to it, and the spectator does not feel any the kinder towards him for it. Neither should his wife, if told the truth of the matter. Rather should the play be named the Grim Toll of Jealousy. One scene especially vivid is the killing of the brother while riding to the fort. In the scene in the first reel where the brother meets the sister in the garden, should have been hinted for a night effect, as indicated by the note previously received by the sister reading "Meet me to-night," etc. Another mistake is in taking up the character of Douglas's daughter and unconsciously dropping her. The tale deals with the marriage of Douglas to the governess of his daughter, his subsequent jealousy and its results upon her brother, a spy in the Northern army during the Civil War. The husband misinterprets the secret meetings of his wife with her brother, and suddenly leaves home to join the army and fight for the North. Later, as an officer, he meets the young brother and learns of his identity as a spy, though not as the brother of his wife. During the siege of the fort the brother is seen riding towards the place in desperate haste—he is attempting to save the army from a surprise—and Douglas orders his men to fire upon him. Later he effects his rescue, but the boy dies from the wound, and it is then that the husband discovers his true identity. Sometime later he returns to his wife and informs her of the boy's death and begs forgiveness. The failure of the author to properly reach the sympathies of his spectators is perhaps the most grievous fault of the piece. The photography, on an average, is clear and distinct, and the acting is good.

**The Battle of Bull Run** (Bison, March 18).—Starting with glimpses of the first disastrous battle of Bull Run, a story of a Northern girl spy within the Confederate lines is unfolded. Grace Myers is the secret service agent, and her brother is a Federal spy in the Southern army. Aided by her brother, Grace plans to get some important dispatches from a Confederate lieutenant. Although he already has a sweetheart, she succeeds in fascinating him, and steals the dispatches, substituting false ones. Then Grace

has the lieutenant captured to prevent the discovery of the false dispatches, which he carries. Later she aids him to escape to further her plans. The sweetheart discovers the plot, and warns the lieutenant, but not until he has given the girl spy some valuable counsel in return. The girl gives the papers to her brother, who rides away. The lieutenant follows after her, there is a subtle hint of love, and he falls dead on the battlefield. In the subsequent scene we see the woman spy being taken to the gallows for the execution. "For her good work at Manassas." Then she sees visions of her brother and the lieutenant walking toward her, pointing their fingers at her. The visions end her to the battlefield, and she is killed. In which they had fallen when killed. Then the girl spy rolls down a slight of case to her horror. The drama started well, but began to drag by the middle of the second reel. The action became slow and aimless, and a number of the players went on to playing tableaux became apparent in a number of the scenes. There is a scene in the White House with what appeared to be a reproduction of the cabinet apparent from the back of the chair, of course, in one of the substitutions the girl spy states she must see the lieutenant that night, as he is to get important dispatches. The following scene between the lieutenant and the spy is not suited for night, and a number of the players are seen in the background, when the young man is entrusted with the papers, the make-up of the officers is crude. The stealing of the documents and the capture of the false spy are excellent, and the ending is hardly possible to conceive that the lieutenant would entrust the girl spy with papers to deliver, although, as the action unfolded, he feared capture. The glimpse of the victim (referred to in the first scene) is a rather odd field tumbler over the line into the lamplight. It should be eliminated. The battle scenes are rather well done, although there seems to be a tendency in each on the part of the director to have a long thread of infantry straggling across his expanse of ground. This gives the aspect of a pageant to the scenes.

**For Better or Worse** (Kalem, March 19).—A hedge-rod of drama and innuendo that, at times, is very crude and very silly. Rimer Randolph, a successful author, has a happy home with a wife and two grown-up daughters. Then the writer has his latest novel returned by his publisher as unsatisfactory. Randolph meets the girl who has just been a friend of his, according to the subtitle, to "conquer your imagination." Randolph tries a girl and forthwith has visions in which he appears in front of changing dresses and the scenes in the laboratory, which produce insanity. In the sanatorium, Randolph comes into the laboratory, and takes some medicine. More visions follow, with the same two ladies doing a sort of dance. Randolph, on recovering, and at the happy conclusion, he receives a letter from his publisher, ordering a story on "Onion Orme," and includes a check for \$2,500 to bind the bargain. One letter, from the bank to the author, is addressed to Rimer Randolph, although the writer is called Rimer Randolph in the subtitle. The visions are very poorly done with tawdry dress. One scene in the second part shows the author's wife and her daughter pleading with the writer for assistance. There was no apparent difference in the area of the wife and her mother. Alec Francis plays the author, and gave distinction to some of the early scenes. But the whole two-reel drama is tame. (Continued on page 34.)



## REVIEWS OF LICENSED FILMS



**His Children** (Lubin, March 7).—This drama holds the interest and appeal, although there are obvious faults. It is a study in character, but it really does not justify itself in unfolding its story. It held our attention; in fact it was the best single reel license picture of this day. But Shannon Fife did not build up the character of his heroine locally, nor can he be commended for dragging in another near-accident for a big situation. This sort of thing is trite, not so, say in poor taste. A faithful widow makes love to a young woman and marries her. He hides the fact that he has two children, although the girl has plainly shown that she dislikes children. Here is the basis for an interesting drama of character. The young man follows his marriage down his fortune in stocks. This has been done many times before. The husband hurries home, seizes a revolver and is about to end things when he sees his children asleep in the room. They run away from their aunt and come to him. The wife comes home from a ball, realizes the situation, kisses the children and the two happily plan to start life anew. This is entirely at variance with the wife's character. She is petulant, shallow, extravagant and hates children. There has been no slow development of her character. There seems to be no reason for her sudden change except to bring about a happy ending. Harry Myers is excellent as the husband, and the actress who plays the wife depicts her varying moods admirably.

**The Lost Deed** (Edison, March 7).—There is little in this play except the charm which makes Trueman give to the role of the Southern colonel's daughter. The colonel is likely to lose his estate because he died to the property is missing. Robert Wilson plans to get the heroine's hand in marriage by offering aid to the father on that condition. But Betty, the daughter, finds the deed in her grandmother's gown, and storms in the attic. She also finds a letter of her own heart, which has been waiting. Betty overhears the villain's plans by assuming grandmother's gown and seeing behind the frame which her ancestor's picture had occupied. This has been done before, but the heroine always "not away with it." Villains should not only get their "just deserts," but an outcast. Richard Hall is the favored lover, and Herbert Prior is the rejected one. George Lester is the director.

**A Husband Won by Election** (Edison, March 7).—John Cartwright, the corrupt candidate for mayor, tries to force his marriage with the senator's daughter, Edna, who loves Walter Force. The father forces the girl to promise to wed the next mayor. Then Force has the happy idea of running for mayor as the reform party candidate. The ultimate result is obvious. Force gets his sweetheart after nearly killing Cartwright, who tries to kidnap him. A friend takes his place and fools the kidnappers. The friend also looks like the candidate, but the man, apparently, killed the villain's underlings. There is one feature new to film drama. The election results are shown, being flashed on a huge screen before a big crowd. Just an average melodrama.

**The Man of Fate** (Kessner, March 7).—Optical half-reel film play. A heartless bully ties a stick of dynamite to a dog's tail. The dog unexpectedly gives chase and the bully, with others, is later a powder casualty. The others run out and leave the bully and the dog alone. The canine escapes, but the shanty and the man as up in smoke. The final scene shows the survivors smiling and nuzzling the dog, evidently well satisfied with the tragedy. Will a stick of dynamite explode from a dog's tail? Directors seem to be firm ideas about dynamite and the film.

**The Mistaken Accusation** (Kessner, March 7).—A couple leave their child playing on the sidewalk in front of their tenement. An Italian calls to get a position from the husband, a foreman, but finds no one at home. He plays with the child, and when he comes away, drops his handkerchief. Later the child wanders away to play, and when the parents return, find the handkerchief and accuse the Italian. Things are ultimately explained. An average half-reel drama. When the husband follows the footprints of the Italian, he sees in the opposite direction from that taken by the suspected kidnapper.

**A Girl's Stratagem** (Biograph, March 10).—As again evidenced in this release one will invariably find in the Biograph dramas, perfect photography, unsurpassed technique in the construction of the plot, careful directing and intelligent, vivid acting. It is only to those who witness all the Biograph dramas week after week, that the wish might come to see something other than the sordid evil side of life which the producers seem to have a fondness for portraying. Though not wholly bad, this young man, the sweetheart of the girl, is drawn into a scheme to rob the school's safe. His girl, who overheard the plot, undertakes to prevent him from participating in the robbery. She convinces him to her hat, which is situated just above the safe, and by turning back the hands of the clock manages to keep him there until after the time named. Through a lover's desire for revenge the detectives are made aware of the intended attack on the safe and when the friends present themselves, one is shot down and the other is pursued to the girl's room. The situation here is grim. We have seen this same idea—that of turning back the hands of the clock—used in various ways, but seldom to better advantage than here.

**Pete Joins the Force** (Lubin, March 10).—Again we have that delightful pair, Peter Lane and Mrs. George W. Walters, in a ludicrous farce, written by Shannon Fife. Pete loses his last penny at the card table and, being in rather hard straits as a result, determines to prove his love to his wife's hand. Yet as he is about to be up to the point of proposing, the maid enters, and Pete leaves in disgust. A want ad. advertising a position for a man as a policeman falls under his eye, and he makes an application with some. His girl takes him back to the home of the widow, and how he mixes himself up in an effort to save the woman from thieves, and is just saved from disgrace and imprisonment, is a humorous portion of the film. Care is obviously exercised in the directing.

**Scenes in Morocco, North Africa** (Cines, March 8).—The photography of this half-reel scenic picture is very good, and it is only to be regretted that there are not subtitles or an explanatory nature. There are scenes showing the rocky coast, the white buildings of the Government, religious institutions, and mud of the inhabitants.

**Black Diamonds** (Vitaphone, March 8).—This subject, on the same reel with the comedy "He Waited," is a highly instructive and absorbing feature of an industrial nature. The spectator is taken on an inspection of the coal mines of the richest coal fields in the United

States, and derives an insight into the methods employed in making the product.

**Broken Wars** (Biograph, March 8).—Ninety scenes the reviewer counted in this one-reel Biograph drama, one hundred and six including the subtitles. It would seem almost incredible that a producer could weld together with any resemblance of coherence so many scenes, that anything but poorly connected action could be attained. Yet the director or author has not only given coherence to the picture, but he has carried the two chains of incidents along in a vivid fashion, and has given a power and suspense to his situations which, perhaps, could not be accomplished half so effectively in any other way. For a situation that the ordinary audience would prefer with a fast pace, four scenes, the author has in this case, used nine or ten. The continuity is perfect. The action is full and well rounded out. Again it seems to say, the director has not sacrificed character drawing or the delicate relief of pathos and comedy. The various characters stand out with distinct individuality. The story is of the early West—a girl who, through ignorance, marries a rough and a drunkard. This fact she discovers later, and to the discovery determines to live her life apart. She returns to her former position as clerk in the express office, and here meets the local sheriff, whom she afterward comes to love. Almost on the heels of the report that her husband is dead, he presents himself before her in the little office, fresh from a new crime. In several scenes that are particularly vivid, she saves his life, but the sheriff shoots him before she can. Here is a scene that is rich with feeling—that could so easily have been bungled—that is made pleasantly palatable to the spectator. The wife seeks to be alone with her dead husband. There is no "rushing into the arms of the other man in a 'glad of it' sort of a way. She sticks to his side and comes into his face with a sad heart. For once she loved the man, and when a woman loves a man it is not easily or soon forgotten. She even takes the man's head into her arms, and the poet up tears rise to her eyes. The director saw the situation and appreciated its significance as is seldom done. Later, the girl returns to her office, and perhaps doesn't love, for the sheriff, but even in this scene there is nothing crude or hasty. It is melodrama, this picture, and highly colored melodrama that forces itself home in a thrilling consistent manner. When the sheriff and his men pursue the road agent, instead of the usual chase, we are shown a bird's eye view of the valley with the men weaving in and out, beating up the country. Also, it is to be noticed that not one subtitle is needed.

**The Ideal of Her Dreams** (Cines, March 8).—It is to be regretted—as we have said before concerning other foreign pictures—that the subtitles of this comedy is so excessively poor. It is to be regretted that the director has not written of the title. However, the comedy, somewhat out of date in theme, is clean and wholesomely amusing. The director makes the picture show knowledge and experience. The photography is excellent. First a girl dances the girl takes a fancy to a photographer she finds of a young army officer. She becomes distant and dreamy in the presence of every one. The father discovers in the photo an old friend, meeting is arranged for the daughter who is ashamed when she learns that the subject of the picture is now an old man; that the picture was made years previous.

**Brother Billy and the Seawater's Daughter** (Kessner, March 8).—Brother Billy in this picture comedy goes on a reckless spree, and as he lies in the sand with the sun kissing his face a fairy approaches and dawns one his reward. Billy is given a wish of his own. Subsequently Brother Billy says this fairy's father from being driven out of his home and having it burned. G. M. Anderson's presence in the picture, his comedy work in the first scene—if you can appreciate comedy in its most direct form, is the only thing about the picture worthy of the least commendation, omitting its physical attributes. The story is insane, and its moral tone is harmful. Mr. Anderson, it would appear, trades too freely on the comic line. Billy, with an able company at his command, he should be able to give the public something besides G. M. Anderson and trash.

**The War Correspondent** (Kalem, March 8).—In only slight instances does this photo-drama diverge from Richard Harding Davis's story, adapted and produced some time ago by the Edison Company. If not overly thrilling, the picture has the merit of being entertaining. The story has been worked into most riot form, and the director has filled the picture with live action, good settings, and capable players. It is a tale of romance and adventure relating to a young newspaper man who, after being discharged from his position as a Master's newspaper office through the underhanded work of the star reporter, makes his way to South America and a revolution. Jealousy over the office girl was the star's motive for revenge. Later he is sent to the war zone as the paper's correspondent, but shirks his duty in drunken debauchery. The young adventurer finds him thus, and possessing himself of the credentials, sends him to the scene of the action. He is captured, spends six months in prison, escapes, and finally makes his way back to his old office and the desk of the man who cheated him. Of course, the girl has been waiting. Harry Millarde assumes the lead role with adequate intelligence and sincerity.

**He Waited** (Vitaphone, March 8).—This is a picture of Courtney Foote, first and last. Lillian Walker figures only incidentally in the real amusement the spectator draws from the comedy. The art this popular Vitaphone star displays in his make-up is striking: from the young rounder he emerges into a tottering old man in a most amusing and amusing fashion. Waiting for his girl, who has been long at her dressing table, he falls asleep and dreams—dreams of growing old during the wait. As a half-reel comedy it is eminently successful. The farce is from the pen of Florence Turner.

**Going Some** (Pathe, March 8).—Going Some, as a farce, is all that the name implies. It is a continuous round of uproarious laughter from beginning to end. Not in months has the reviewer witnessed a farce that in many respects, equals it in the amusement afforded. The comedian enacting the role of the unfortunate man is delicious, and to him must be credited a great portion of the picture's success. The trouble arose out of an odd bet on the Presidential election. He who loses is forced to parade through the city at mid-day in a dress suit with half the mustache shaved off and wearing a baby carriage. Coincidence makes it doubly hard for the poor loser, and it is a scream.

**The Priest and the Man** (Edison, March 8).—In attempting to adapt this story by Sir Gilbert Parker to the screen, the author has taken upon himself a difficult task. Whereas

## KALEM FILMS

## The American Princess

Miss Alice Joyce presented in an international drama of exceptional power, based upon a recent European romance.

Released Monday, March 11st

Special 1 and 3-Sheet Posters

## The Sacrifice

A Classic Rural Drama

In the gay social life the girl forgets the faithful grandparents until the old folks, through a great sacrifice, save her husband from financial ruin.

Released Wednesday, April 2nd

## Fatty's Deception

A Screaming Comedy

Here's Fat Bill again! This time he tries to slip one over on his rival in a ludicrous footrace. (On the same Reel)

New York Public Markets

(Industrial)

Released Friday, April 4th

## A Mississippi Tragedy

An all-star cast of Kalem favorites in a gripping story full of thrills and replete with the atmosphere of picturesque old river days. Don't miss this feature.

Released Saturday, April 5

Special 1, 3 and 6-Sheet Posters

**SPECIAL RELEASE, TUESDAY, APRIL 1ST**  
Detective Wm. J. Burns in **The Exposure of the Land Swindlers**  
(In Three Parts)

AN EXTRAORDINARY HEADLINER!

Special 1, 3 and 6-Sheet Posters



**KALEM COMPANY**

235-239 W. 23rd Street  
NEW YORK

## LUBIN FILMS

## FIVE RELEASES EACH WEEK

SPLIT REEL, THURSDAY, MARCH 20

"JIM, THE BURGLAR," 400 feet Thursday, March 20  
From a burglar to carrying the hod.

"MR. JINKS BUYS A DRESS," 600 feet Thursday, March 20  
Buying a dress for his wife lands him in jail.

"FRIEND JOHN," 1000 feet Friday, March 21  
A very pretty Quaker story, full of heart interest.

"PETE, THE ARTIST," 1000 feet Saturday, March 22  
Pete Lang Comedy—A servant girl causes trouble.

"A MOONSHINER'S WIFE," 1000 feet Monday, March 24  
A Western story—full of intense situations.

SPLIT REEL, Tuesday March 25

"THE FIXER," 400 feet Tuesday, March 25  
A bespecked husband's eyes will not behave.

"SUCH AN APPETITE," 600 feet Tuesday, March 25  
Four hoboes who show real society how to eat.

## SPECIAL TWO REEL FEATURES

"TAMANDRA, THE GYPSY," 2 Reels Friday, March 21  
A beautiful story of a gypsy girl who marries beyond her station—forsakes her husband who takes refuge in entering a monastery.

"HEROES, ONE AND ALL," 2 Reels Saturday, March 22  
A thrilling picture which shows real bravery of a pretty telephone operator—a spectacular fire scene.

LUBIN 5 Color Posters—One, Three and Six Sheets

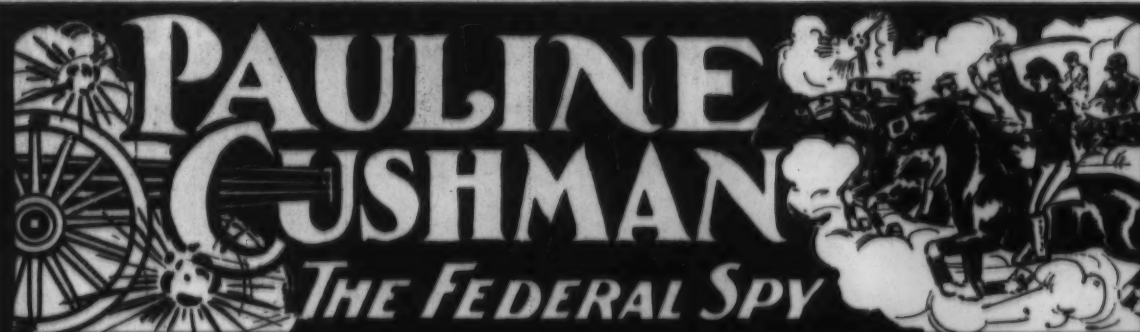
Order from your Exchange or from  
A. B. C. Company, Cleveland, Ohio

**LUBIN MANUFACTURING CO.** PHILADELPHIA, U.S.A.





# THE HOUSE OF SELIG OFFERS



## A FEATURE MOTION PICTURE

Special Two-Reel Release for Monday, March 24

Undoubtedly the most timely, remarkable and elaborate war-time masterpiece ever produced. A vivid and absorbing drama, based upon the spectacular career and exploits of that unique and fascinating figure of Civil War history—"Major" Pauline Cushman—the female Federal Spy.

### DO NOT FAIL TO SEE

The Mammoth Battle Scenes, the Louisville Theatre Riot, the Ambush at Lewiston Gap, the Thrilling Rides, the Cavalry Charges, the Daring Hand-to-Hand Encounters, the Marvelous Escapes Effected by the Plucky Heroine, etc., etc.

An Absorbing, Atmospheric, Historic Drama, Depicting in Vivid Reality All the Thrilling Incidents of Grim Warfare.

COMPLETE ASSORTMENT OF PUBLICITY AIDS  
BOOK THIS MASTERPIECE TODAY

SELIG'S WAR TIME MASTERPIECE  
~ IN TWO PARTS ~

Executive  
Offices,

**THE SELIG POLYSCOPE COMPANY**

20 East Randolph Street, Chicago, Ill.

Branches: London, Berlin, Paris, Budapest, St. Petersburg, Buenos Aires.

### ANNOUNCEMENT EXTRAORDINARY

#### A Change of Administration

Selig's Powerful and Timely Two-Reel Masterpiece on the Political Fairness Bill. Special Release for April 5th. BOOK THIS MONEY GETTER TO-DAY

Selig's Ever Inevitable  
Five-a-Week

March 31st

#### The Prisoner of Cabanas

Romantic drama based upon incidents in the recent Cuban revolution. Mammoth scenes. True Havana atmosphere.

April 1st

#### Margarita and the Mission Funds

A picturesque story of old California and one of its quaint missions. Beautiful story. Excellent action.

April 2d

#### A Lucky Mistake

Laughable light comedy depicting the results of a telegraph operator's mistake in spelling. On more reel!

#### Chinese Temples

Beautiful educational subject in Selig series of Oriental travelogues.

April 3d

#### Arabia, the Equine Detective

Introducing "Arabia"—the human horse. Unique detective story with the cleverest of all horses in the leading role.

April 4th

#### The Hoyden's Awakening

One of those unusual Selig comedy dramas depicting the story of a madcap girl and her college life.

#### Another Great Feature

#### A Wise Old Elephant

Wonderful Two-Reel Wild Animal Masterpiece. With Kathryn Williams, Robert Brewster and "Toddler"—the Selig Elephant.

Special Release for April 10th

## LOIS WEBER and PHILLIPS SMALLEY

ARE AGAIN WITH THE

**~ REX ~**

Coming  
Releases:

UNTIL DEATH  
BOBBY'S BABY  
A BOOK OF VERSES  
A MAN'S DIARY

Written  
Directed  
Acted  
by Themselves

## KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF  
THE MAN IN THE MOON

ADDRESS SCREEN CLUB

## EDWIN AUGUST

Feature Player

VITAGRAPH CO. OF AMERICA

Address above, or care MIRROR

## THE THANHOUSER THREE-A-WEEK

"THE BEST ALL-ROUND ACTING COMPANY IN PICTURES"

is the verdict of many exhibitors on the Thanhouser Players. Good playing WITH good stories AND good production AND good photographs make the DEMANDED picture. There is no independent trend of photoplay in the country that is in greater demand than the Thanhouser. There are no players that enjoy greater popularity in the independent theatres than the Thanhousers.

SUNDAY, MARCH 16

### BABIES PROHIBITED

See the desperate efforts of a young couple to find a flat where babies are tolerated!  
A Well-Acted Sunday Comedy

C LILA  
CHESTER

and

B HARRY  
BONHAM

TUESDAY, MARCH 18

### THE HEART OF A CHILD

See the warm human feeling of kid for kid, as delicately developed here!  
A Well-Acted "Kid Drama"

K ID THE THANHOUSER

and

B LELAND  
BONHAM

FRIDAY, MARCH 21

### WON AT THE RODEO

See the most marvelous "broncho busting" on record, and a down narrow escapes from death!  
A Well-Acted Western Thriller

L FLO  
A BADIE

and

R WILLIAM  
RUSSELL

Next Week: Features with James CRUICK and Marguerite SNOW, Jess DARNELL and William GARWOOD, Victory BATEMAN and Rhea CHAMBERLIN, Myra ANDERSON and Dave THOMPSON.

Coming! Sunday, March 23: A grab-bag of gallantry: "THE GALLANT KNIGHTS."

THANHOUSER FILM CORPORATION, New Rochelle, New York

Winter Studio: 631 Fairview Place, Los Angeles, Cal.

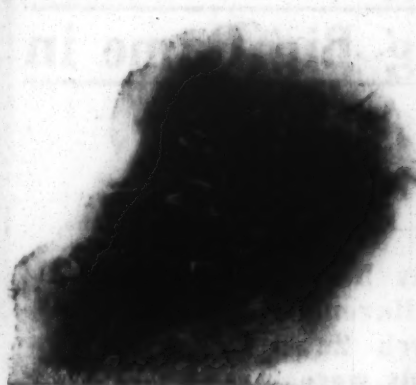
Kindly mention DRAMATIC MIRROR when you write advertisers.







# General Film Company Service



**"The Battle of Bloody Ford"**

Kalem War Drama in Two Reels  
Released March 22d, 1913

A sensational drama of the Civil War which furnishes the background for a most realistic baronet charge, the rout of the enemy by the Federals, the explosion of a burning powder wagon, the fording of a swollen stream under a rain of bullets by a Southern girl with Northern sympathies, a thrilling rescue of a drowning soldier at Bloody Ford, and many other war scenes.

There's a love story, too, running all through. A young clergyman, who answers his country's call, a captain in the Federal army, and two loyal daughters of the North and South are the characters that eventually participate in a double wedding.



**"Pauline Cushman, The Federal Spy"**

Selig Feature in Two Reels  
Released March 24th, 1913

Among heroes of the Civil War a figure that stands out prominently is Pauline Cushman, an actress before the beginning of the struggle and later one of the most clever and daring spies fighting for the cause of the North. A toast to Jeff Davis and the Confederacy from the stage of a theatre at Louisville made her appear a supporter of the South. Not long afterward, she boldly appeared within the rebel lines and gave valuable information to the Union army. Although captured many times, and frequently wounded she miraculously escaped death, and was given the rank and title of Major by General Garfield. Her career as filmed by Selig is a series of amazing and thrilling adventures. Among war pictures, this one will take a place well up toward the head.



**"The Moonshiner's Last Stand"**

Pathé Feature in Two Reels  
Released March 26th, 1913

A strong story of the mountains, involving a moonshiner who sells illicit liquor to Indians on a nearby reservation, his son "Bud," his pretty daughter Ann, the Government Indian agent, and a revenue officer.

Of course, the revenue officer meets and falls in love with Ann, and, of course, there comes a time when he must decide between love and duty. A tribe of drunken Indians demanding more whiskey puts in an appearance at the crucial moment and a shot for life ensues. The business take refuge in the "still," and, although it is burned to the ground, the Indians are driven off. Then comes the ending—the kind that audiences like.



**"The Modern Prodigal"**

Vitagraph Dramatic Feature in Two Reels  
Released March 28th, 1913

A film story that touches the heart and brings thrills of joy to the hearts of its auditors.

After passing through the crucial tests of youthful folly, an only son redeems himself from the fetters of vice, and in true prodigal fashion returns to his home and rescues his aged mother from poverty and want. Her faith and love, so characteristic of mothers the world over, are the influences that guide him back to manhood and happiness.

A Vitagraph drama of extraordinary merit.

**SPECIAL FOR TUESDAY, APRIL 1st**

**Detective WM. J. BURNS IN KALEM'S "THE EXPOSURE OF THE LAND SWINDLERS"**

(See Separate Announcement in this issue)

**Superior Multiple-Reel Features—4 a Week—and the Strongest Line of Single Reels in the Industry—That's General Film Service**

**LET US TELL YOU ABOUT ITS OTHER DISTINCTIVE FEATURES**

**GENERAL FILM CO., 200 Fifth Avenue, New York. Branches in 45 Cities**

# VITAGRAPH.

**6 a Week---"LIFE PORTRAYALS"---6 a Week**



**THE WONDERFUL STATUE**

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject.  
Order from your Exchange, or direct from us.

## THE MOUSE AND THE LION—Drama

The detective is led into a trap by a gang of ruffians. He is released by a boy whom he befriended. It's a daring piece of work.

**1—A BIRTHDAY GIFT } Drama and  
2—ACCORDING TO ADVICE } Comedy**

1—By her thoughtfulness, a little girl wins the love and confidence of those who mistrusted her. 2—The advice is cheap and it brings funny and surprising consequences.

## THE HOUSE IN SUBURBIA—Comedy

He buys the house and thinks he has the girl. She isn't the right one. He finds her and now the house is occupied.

## THE WONDERFUL STATUE—Comedy

It's a great piece of work. It is broken. Lillian Walker impersonates the statue and her funny old dad (Bunny) gives his consent to her marriage.

**A MATTER OF MATRIMONY } Comedy and  
MINE RESCUE WORK } Educational**

He is rejected by several ladies, but goes further and fares better. He has a very funny experience and marries the one he didn't want.

## BELINDA, THE SLAVEY—Comedy

(First of the Belinda Series)  
She is a queer and strange creation. She does her best to be helpful, but does everything wrong. She creates more fun and confusion than a little.

## NEXT WEEK—SIX A WEEK

**BROTHER BILL—The right kind  
DICK, THE DEAD SHOT—A hit  
LOVE LAUGHS AT LOCKSMITHS, Or Love Finds a Way } Comedy and  
IN OLD QUEBEC } Educational  
GETTING UP A PRACTICE—A big one  
BUNNY BLARNEYED, OR THE BLARNEY STONE } Comedy and  
SCENES IN JAPAN } Educational  
TWO BROTHERS } Mexican Drama and  
TENYO MARU } Educational**

**Monday, March 24  
Tuesday, March 25  
Wednesday, March 26  
Thursday, March 27  
Friday, March 28  
Saturday, March 29**

Special Release, **THE STRENGTH OF MEN**, in Two Parts, by James Oliver Curwood.  
Released Wednesday, March 19.

Special Release, **THE MODERN PRODIGAL**, in Two Parts. Released Friday, March 28.

One, Three and SIX SHEET Posters and Special Music for all Vitagraph Special Releases, Beginning with **THE STRENGTH OF MEN**, Released Wednesday, March 19th.

**ONE AND THREE SHEET POSTERS FOR ALL VITAGRAPH RELEASES**



(Continued from page 28.)

of this two-reel feature produced by the Vitaphone Company suggests the personality of two sharply contrasted women. The red seen while the white stands for the woman who is pure, cold, and unresponsive. It is a strange tale of tragedy, almost too strong for the average spectator to appreciate. Our sympathies and emotions are divided in a most satisfactory manner. There is only one point that we can definitely settle upon—that is, that the tragedy was, perhaps, necessary, the reasonable culmination of the unhappy incidents and the man's own foolishness. Suffered about between the area of his passions, ambitions and desires, until he finally found himself in a place where some of them could be realized, he followed the course of many of the world's fools. But it is mainly in our inability to fully understand and appreciate the motives and emotions of the two women who mar his life, that we become discouraged. We find it having little sympathy for either of them, and if there is to be any justice, we find in the actress more to blame. The actress carries on a devotion to save the loved promised by her brother—the other woman carries on a devotion to ruin the enactment of her own reforms. Perhaps the latter is more worthy of the two, but the manager's attempt at subtle bookends but little need for him. The manager's aim was always cold, borrowed from the first with subtle motives in view. The actress seemed at first, but when her love did bloom it was rich and self-sacrificing. She would not marry the man, even though it cost her happiness for ever, as an allusion would destroy his prospects for a career. The actress' devotion, though only of a sort, seems to be the conclusion we arrive at after a careful survey of the play. During the scenes we are told, in turn, of the woman's life and then during the various characters. The secretary should and could have been brought more into the real action of the play. The interest we feel for him through most of the two reels is only negative, and we are not prepared for the sudden advancement given him. He seems all right, but he has done nothing, nor has he added anything to the drama. We are told in an anti-climax, or perhaps, that the girl loves him, but does within her conviction that certain she has transferred her love to him with the motive she evidenced before, to further her own purposes. William Humphrey directed the production and enacted the role of the unhappy politician in a vigorous, intelligent manner. Louis Hall as his father is quite acceptable, and Julia Swaine Gordon as the actress creates a lasting impression. Her interpretation of the common woman is one of the best it has been the privilege to see on the screen. Margaret and Marie Williams are cast in the other two important roles.

The *Levee* (Brooklyn, March 29).—A three-reel picture dealing with the scenes in early Mexico, their hatred of the whites and the brutality exercised by the masters over the common. There were no subtitles in the film, however, when the reviewer witnessed it, and as a clear, full criticism of the piece cannot be expected. Swift action, usual to the Brooklyn special pictures, is in evidence during these scenes depicting the attack of the Indians upon the mission, and the fight between the section and the Mexicans. The story appears to be fairly well developed, yet we can distinguish no situation with the principal power equal to that in other pictures by the same company. The final, showing the killing and the hanging upon the cross of the girl's father is too gruesome to be tolerated. The photographs are clear and the settings are quite complete, though not especially picturesque.

Loved by a Maori Chieftess (Hollywood, March 29).—A two-reel drama of conversion, every well enacted amid novel scenes, and with real Maoris in most of the roles. The greater part of the action takes place in the Pak of Whakarewareware in the former land of New Zealand. This is a fortified native village reconstructed by the administrative government. Maori Horomona, a native Maori, plays the leading role of Wena, a chieftain's daughter. Wena protects a white captive, Chadwick, a trapper, and falling in love, runs away with him. Chadwick follows and brings the girl back, leaving Chadwick unharmed. The daughter's sorrow finally touches the old chief's heart and he orders Chadwick brought back to Wena, whom he has wedded according to Maori custom. Naturally, there isn't anything new about this theme. It is the old story of the Indian girl and the frontiersman transplanted across the Pacific. But the picturesque scenes are new in the motion picture camera and are worth seeing. Maori Horomona plays with unusual ability for a native from the nervous vivacity displayed by most of the other natives, the Maoris appear to have a sort of "I don't care" temperament. Anyway, they get unexpected laughs in their dramatic pantomime and war dances.

The *Crucifixion of Louis Monn* (Powers, March 29).—Two reels have been used in depicting the story of a youth who leaves the monastery to test his moral strength in the world before entering the order of the priesthood. Louis Monn is a young man with the most of his opportunities with sinners, vivid setting, but even Mr. August's art and personality fail to make of the play anything other than a rapid, tiresome affair. No doubt the author has written with the expectation that the spectator would sympathize with young Monn's lot and condone his subsequent return to the monastery. If this was so, the author has blundered. Condemning himself purely to the ethical phase of the piece, it amounts to test this: Our hero ventures forth into the world to test his moral strength and meets with miserable defeat. Friendless, except for the girl, homeless, penniless, and a confirmed sinner, he turns back to the monastery as the only place where he can find comfort, rest, and a solution from those influences which proved too powerful and overcame him. Wherein lies the moral? "The Man Who Was Afraid" would come nearer striking home than the present title: the man who was afraid to remain and see the battle through to the end. Of the *Man Who Failed*. Either would be more appropriate in our estimation. Much can be said as to the technical value, or rather deficiency, of the film's plot. Apparently it is poorly thought out. Louis sits by the roadside after leaving the monastery, waiting in an auto, a young girl observes him, stops, approaches, speaks with him for a few seconds, and then carries him off to the home of her brother without any obvious motive or reason. Who she is or what her interest in the boy remains a mystery to the end. She is utilized as a convenient means of setting the boy introduced to the world, and there her real connection with the story ends. The taking up of this girl and her brother without giving them a proper exit is a grievous fault. Less time should have been taken with the exposition and more devoted to depicting the gradual retrogression of the boy and the reasons for his returning. This transition in his character and life is far too sudden, making it unconvincing and ineffective. Nothing shows us of his separation from the girl and

her brother. Coincidence plays a too important role. Much of the photography is bad. The *Return of the Wanderer* (Hollywood, March 29).—To those who have not had the pleasure of witnessing many of the films and other films depicting Indian life and the same time as our present here, this picture will entertain and perhaps thrill at times. For the story, arm and original, is well told with an eye to the climaxes which makes them comparatively strong. But to one who has become familiar with the film, Browne and his brother's release will not strike home with much force; it is not equal to many of the pictures turned out by the same company. Poor photography in some of the scenes is one reason for this, and the lack of action and vim in the war scenes is another. Mona Dark Feather in the lead Indian role, is undoubtedly the best actress we have playing Indian roles in films. There is no apparent effort on her part to appear as an Indian, and except the part realistically. Also, the actor playing the brother, who succeeds his father as the chief in the story, is well adapted to such parts. Though the acting of the player, cast as the father, is capable we cannot see him as an Indian, even though he should be one; which we doubt. Accused of shooting his superior officer, the young soldier is imprisoned, awaiting trial. He is freed with the assistance of his overheart, the daughter of the commanding general, and makes his way to the Indians' camp, where he is sheltered by the daughter of the chief whom he has befriended. Overhearing the plan to attack the fort, he schemes to prevent disaster, and by a clever ruse, working upon the Indians' superstition, carries his scheme to success.

## WHERE TO BUY FEATURES

A condensed list of selected feature film information for those interested in such releases. We shall be glad to furnish to our readers information regarding any film.

## REGULAR RELEASES

THE BATTLE OF BLOODY FORD. Kalem. 2 Reels.  
PAULINE CUSHMAN, THE FEDERAL SPY. Selig. 2 Reels.  
THE MOONSHINER'S LAST STAND. Pathe. 2 Reels.  
THE MODERN PRODIGAL. Vitagraph. 2 Reels.

## THROUGH GENERAL FILM CO.

A DAUGHTER OF THE CONFEDERACY. Military drama, featuring Gene Gauntier. MONA LISA. 3 Reels.  
THEIR LIVES BY A THREAD. 3 Reels. Featuring Martha Russell.  
WARNER'S FEATURES, 145 W. 45th St.

## STATE RIGHTS

THE CURSE OF THE GREAT SOUTHWEST. 3 Reels. Thrilling Western. CHRYSTAL FILM CO., 1470 Broadway.

THE KNIGHTS OF RHODES. Historical drama. Spectacular picture of the capture of Rhodes.

SATAN, OR THE DRAMA OF HUMANITY. 4 Reels. Spectacular story of sin. AMBROSIO AMERICAN CO., 18 E. 29th St.

ADRIENNE LECOUCHEUR. Drama. 3 Reels. Sarah Bernhardt's own interpretation.

ORPHEUS REX. Drama. 4 reels. Greatest tragedy extant, with Mounet Sully. W. P. CONNOR, 1555 Broadway.

ONE HUNDRED YEARS OF MORMONISM. 3 Reels. History of the Mormon Church.

UTAH MOV. PICTURE CO., Los Angeles, Cal.

BEASTS OF THE JUNGLE. Drama. 3 Reels.

DICK WHITTINGTON AND HIS CAT. Drama. 3 Reels. SOLAX COMPANY, Fort Lee, N. J.

CLEOPATRA. Helen Gardner in the life of the most famous woman in history. U. S. FILM CO., 145 W. 45th St.

A NOBLEMAN'S TRIUMPH; or, WINNING AN HEIRESS. 3 Reels. 75 Scenes. GREAT NORTHERN SPECIAL FEATURE FILM CO., 42 E. 14th St.

THE EXPOSURE OF THE LAND SWINDLERS. 3 Reels. Featuring the famous detective, William J. Burns.

FROM THE MANGER TO THE CROSS. A reverent story of the life of Jesus. GENERAL FILM CO., 200 Fifth Ave.

QUO VADIS? 3 Reels. Dramatization of Sienkiewicz's masterpiece. GEORGE KLINE, 166 N. State Street, Chicago.

AS IN A LOOKING GLASS. Dr. 3 Reels. Featuring Marion Leonard.

CARMEN. Dr. Another Marion Leonard picture. MONOPOL FILM CO., 145 W. 45th St.

TIGRIS, THE WORLD'S MASTER CRACKSMAN. 4 Reels. A spectacular detective story.

ITALA FILM CO., Columbia Theater Bldg.

HIAWATHA. 4 Reels. All Indian cast in picture of Longfellow's poem. F. E. MOORE, TIMES BLDG., N. Y. CITY.

MADAME DU BARRY. 1 Reel. Historical love story. HOLNOTIC FILM CO., 145 W. 45th St.

THE UNION ETHERAL. 3 Reels. BY DESIGN OF HEAVEN. 3 Reels. GAUMONT COMPANY, Flushing, N. Y.

HARRY WHITNEY AND "LUCKY" SCOTT HUNTING IN THE ARCTIC. NORTHERN VENTURES, LIMITED, 145 W. 45th St., New York.

## A REVELATION TO STATE RIGHTS BUYERS.

# Harry Whitney and "Lucky" Scott Hunting Big Game in The Arctic.

IN FIVE PARTS.

Played to capacity houses at the Foy Auditorium, New Haven, Conn., during the week of March 2nd; Prices 50c. and \$1.00. Crowds were turned away. Pronounced by Critics and the Press to be the most educational and entertaining motion pictures ever shown.

## A COMPLETE LINE OF PAPER

Striking from 1 sheet to 24 sheets

Lobby Displays, Heralds, Lecture Slides and Press Matter.

To get in on this clean up

WIREFOR TERRITORY.

## NORTHERN VENTURES, LIMITED

145 West 45th St.

New York.



We Want

Novelty Stunts!

Dumb Acts!

One-Act Skits!

To pose for moving pictures in our New York Studios, or in our California Studios if handier. If you have a nattering good snappy act that has never been shown in moving pictures and you want to make good extra money during off hours, write immediately to

Universal Film Mfg. Co.,

1000 Broadway,

New York

(Mark your envelope

"DEPT. AA" without fail.)

## NELL SHIPMAN

Photoplaywright

Books and Plays dramatized for the camera

Remotion written to order for Authors, Playwrights, Publishers, etc. Original Stories for Producers.

OCEAN PARK, CAL.

## L. B. CARLETON

Director Lubin Stock Co., Philadelphia, Pa.

Permanent address, 204 W. 12nd St., N. Y. City.

## CHARLES M. SEAY

Edison Director

Current Releases

The Long and Short of It—March 24

## PILOT FILMS



A "ONE-REEL FEATURE" Every Thursday

To the Trade:

A good film always finds a market. Pilot Films are selling everywhere simply because of their good quality.

Your best guarantee of our quality is that Pilot is not backed by any program, but is sold strictly on its merits.

Many Exchanges have already made a place for it on their buying lists, and so will you when you know how good it is.

GEO. A. MAGIE, Secretary.

Release of March 28th

TILL DEATH US DO PART

(Two Reels)

Powerful Domestic Drama.

Release of March 27th

When Lincoln Was President

("One-Reel Feature")

Historical Drama.

PHOTOGRAPHS for Lobby display of all our players can be obtained from us or from the Krass Manufacturing Co., 14 East 17th Street, New York City, at uniform price of six for \$1.00.

## PILOT FILMS CORPORATION

120 School St.,

YONKERS, N. Y.



# Do You Want Us to Sell



on the

## Open Market?

The Universal Film Manufacturing Company is seriously considering the plan of selling its releases on the open market in many sections of the United States and Canada, owing to the unsatisfactory manner in which its product is being handled in such territory. The object of this move would be to get Universal films into the hands of many hundreds of exhibitors who really want them but are unable to secure them under prevailing conditions.

This advertisement is for the purpose of ascertaining what men or companies or film buyers of any description would be interested in such a proposition; what their resources are; how much of our film they could buy, and so on. We not only invite immediate telegrams from such persons, but we suggest the advisability of their coming to New York, if they are sufficiently interested, to discuss the matter thoroughly with a view to making definite arrangements at once.

If the open market is the coming thing in America the UNIVERSAL is desirous of establishing it, taking the lead in this matter just as it has always taken the lead in film affairs since the Universal Company was formed. If we receive assurance of enough support in establishing the open market, we are ready to take the initial step without further delay.

We also solicit communications from big theatre interests, giving their views on a tentative plan for furnishing Universal films direct to such theatres instead of a middle man.

**Don't Wait to Write. Telegraph Immediately.**

**UNIVERSAL FILM MANUFACTURING CO.,** Broadway at 48th Street  
NEW YORK

## "MADERO MURDERED"

LENGTH NOT OVER 1,500 FEET---12c. PER FOOT

**UNIVERSAL Scores the Greatest Beat of Film History by Releasing the Only Genuine Mexican War Film.**  
**Exclusive Subject May Completely Change Attitude of United States**  
**Government Toward Mexican Government.**

**NOTICE**—We will sell this marvellous feature to anybody and everybody on the OPEN MARKET, only reserving right to reject orders from territories sold by the time this advertisement appears. In wiring order for film, also state how many one, three and six-sheet posters you want at 10, 25 and 50 cents respectively.

Shown at a private exhibition, these pictures created a tremendous sensation. General Garibaldi, Madero's chief of staff, pronounced them genuine. New York newspaper men could scarcely believe their senses. The United States Government sent a special representative to view the film. It is the government's only evidence that Madero was murdered.

**IF YOUR EXCHANGE CAN'T SUPPLY YOU WITH THIS WONDERFUL FEATURE, WIRE US, AND WE WILL TELL YOU WHERE YOU CAN GET IT**



**UNIVERSAL FILM**  
**MANUFACTURING CO.**

**Broadway at 48th Street, New York**







# BIOGRAPH FILMS



FOR THE WEEK COMMENCING MONDAY, MARCH 24, 1913

MONDAY

THURSDAY

SATURDAY



## A WELCOME INTRUDER

How an Intended Act of Vengeance Proved a Blessing



## ALL HAIL TO THE KING THE OLD GRAY MARE

Farce Comedies



## THE SHERIFF'S BABY

It Crosses the Life of the "Bad Men"

# BIOGRAPH COMPANY NEW YORK

## REVIEWS OF UNIVERSAL FILMS

**The Hatchet Game** (Imm. March 20).—It is to be regretted that the spectator was not permitted to see the finish of this fight between the two "green-skinned" men, for it was quite the most amusing and interesting feature of the picture. These two players are splendid types of character, and they give the impression of being artists to their finger tips. The piece is meant to be a travesty on the bunco game as worked on the poor, unsuspecting farmer in times past and while the plot is, in a measure, crudely constructed and the directing is noticeably bad at times, there is a quantity of humor to be found in witnessing it. With a little care the attempt of the producers to work the passing of the hatchet could have been made more realistic and impressive. As it is, the scene is fairly absurd with one of the men standing by the window, while the young farmer creeps up behind him to take his place at the door and receive the hatchet.

**Billy Wins** (Gen. March 18).—With some definite idea of plot for Billy Quirk and his associates to work on, and the proper direction there is every opportunity for this company to turn out lively, amusing comedies as evidenced in this picture. There is one, at least, who has said that for some reason or other Mr. Quirk since joining the Gen. Company has been at a disadvantage. If it was not inefficient stage settings, it was no story, which seemed to be more often the case. Billy Wins, as a whole, is excellent. The tall comedian who plays the butcher boy is funny to a high degree. We could make, however, these suggestions. The scene is darkened a trifle too suddenly on the last scene. The nonsensical business where Billy is elected from the laundry, which is nearly wrecked, could well be eliminated. The recognition of Billy disguised as a female by his girl is too sudden and last but not least, the photography could be improved in various places.

**Was She to Blame?** (Rev. March 20).—We have seen the same idea, the same situation, run, even the porch scene so many times before in various releases by various companies that it is only natural that our interest in this picture should remain in rather a passive state. It is a painful situation for a woman to encounter that of being married to two men at one and the same time, and it takes the most delicate handling conceivable to make it palatable to the spectator. That the producers have wholly succeeded in doing this must be questioned. Charles Travis as actor who displays exceptional ability in character roles, assumes the lead with a good deal of vigor. His work is quite the most distinctive feature of the piece. The story concerns a girl who leaves her husband because of his drunkenness and brutality. She later falls in love with her employer, a minister, and on hearing the report that her husband is dead, she marries him. Of course, the husband turns up to frighten the girl into giving him money. The minister discovers the truth, and is about to relinquish his claims when the husband is accidentally killed. We have a suggestion of this same situation in one of the recent License releases, though the author did not carry it so far as to marry the girl to the other man, neither did the wife fall into the arms of the new lover at the death of the husband. Some time or another this girl loved the man who lay dead before her, and she was left alone to make the great adjustment in her soul, to compose her mind, and it was not until some

time afterward that the other man presumed to assert his love. True, such a situation might have occurred in real life, but real life, at times, is too painful to depict in films.

**The Younger Sister** (Victor, March 21).—This drama takes our bodies and does not convince in the least. Martha plays with James's love and accepts his engagement ring. All the while she apparently favors his rival, Martha has a little sister, Helen, about ten years old, who we are asked to believe loves James. Such a sentiment would be impossible for a child. Yet we see Helen, when Martha lifts James, come to the young man and show him Martha's engagement ring, which she has appropriated, handing on the end of a cord about her neck. James goes away to "top of the world" for ten years. Then he comes back with silvered hair, Helen, grown up, shows him the ring, kept through the long years, and there is the usual romantic tableau. Billy drama. The acting does not help the story, except for the playing of the pretty little actress who portrays the grown-up Helen. When James returns, Martha appears unchanged after ten years.

**Branded by His Brother's Crime** (Frontier, March 20).—A conventional heroic melodrama. The heroine marries George, turning Jack down. George becomes entangled with an evil companion and steals some calves, aided by the S. G. The wife and Jack's help and the old sweetheart brings George home. Later the posse hits the trail, Jack again rushes to George regarding the stolen calves, and sends the husband away. Then he gives himself up to the posse. He is sentenced to two years in prison, and we are given glimpses of George and his wife at home, happy with a baby, while Jack is in his little cell. Of course, it is merely melodrama of lurid tinge. The photography is good, and the choice of scenes in the open country is attractive. The acting does not help the picture, although the heroine has possibilities.

**The Penmanship** (Rev. March 23).—A rather odd drama but a bit confusing, which might have been dispelled by clearer and more numerous subtitles. A young woman who plans to marry a stalwart blacksmith has sent her younger sister to boarding school. Meanwhile she has taken a stranger, rather aged in appearance and wearing whiskers, as boarder. The young sister returns and wins away the blacksmith. The stranger sees the unfortunate turn of affairs. He shaves off his whiskers, appearing much younger, and wins over the sickly younger sister. The blacksmith will have nothing to do with her then, and, at the climax, the elder sister falls into the stranger's arms. Illogical drama, for if the elder sister loved him the stranger might better have left the younger sister to the blacksmith. As a drama it did not convince us, although the direction is good and the acting of Lois Webster as the elder sister, the little actress who plays the other sister, and Philip Smalley as the stranger is commendable.

**His Twin Brother** (Orystal, March 23).—Willie, in love with Dolly, has a twin brother, who comes to town unknown to him. By chance the twin makes love to the stenographer in the office of Dolly's father. The resultant complications furnish the plot of the farce, on the same reel with *Lovers' Three*, but far below its level.

**Lovers' Three** (Orystal, March 23).—Pearl has three lovers and entertains each in a different room. The suitors discover each other and leave Pearl in anger, after swearing never to

WEDNESDAY, MAR. 1913  
In Two Remarkable Reels

## "The Vengeance of Heaven"

("Vengeance is mine, I will repay, with the Lord.")

# RELIANCE

(2 Reels) By M. ST. LOUP WINTREBERT (2 Reels)

### A Sensational Melodrama Founded Upon Fact

The Mutual Program

## IRVING CUMMINGS

LEADING MAN  
RELIANCE CO., 540 West 21st Street  
Recent Releases—FIRES OF CONSCIENCE; DUTY AND THE MAN;  
DON CAESAR DE BAZAN; MEN WHO DARE (Direction Oscar Apfel)

call again. Each creeps back and they meet. Then Pearl sets her revenge by leaving the trio with the one word, "Good-night!" A half-reel farce that is amusing, largely due to the bright work of Pearl White.

**Universal Animated Weekly, No. 53** (March 13).—The present weekly includes views of the inauguration; the suffragette pantomime on the capitol steps, when classic art was pitted against a modern March wind; an ice breaker on the Columbia River; the official betrothal of the Kaiser's daughter; a review of war veterans at Melbourne, Australia; the Reading Harriers winning the English cross country championship; and of the boy scouts at the grave of Joseph Jefferson at Monticello. The "What's What in New York" series shows Grant's Tomb. A delightful glimpse of clever Beatie Wynne is revealed in "Who's Who in Stagsland." Unlike most stage stars who pose briefly in the pictures, Miss Wynne is able to project her charming personality into the film. It is the most fascinating "interview" of the Universal series.

**Saved by Parcel Post** (Imm. March 23).—Here is a screamingly funny travesty, acted according to a caption, by "the world's greatest authors and artists." Anyway, Wallace Irwin, Charles H. Towns, Will Irwin, Rupert Hughes, Julian Street, John Wainwright Adams, Charles Dana Gibson, Tom Mason, Burgess Johnson, George Barr McCutcheon, and James Montgomery Flagg appear and show surprising skill at burlesque. At a Bohemian gathering an offer is read from *The Best Beautiful* magazine:

of \$50,000 for the best poem written in twenty-four hours by a white man. Flour is the hero who writes a poem and his rival Bohemians plan to prevent its delivery to the chairman. He hides it in a baby carriage, and finally sends the baby by parcel post along with the "poem." Of course, the hero wins the contest. Here are the very words of the prize winner:

"O, nurse dear, with orbs of blue,  
I'll tell you what I'll do—  
Be the nicest thing for you to do  
Will be to wash me from my bott!"

Mr. Flour is really funny in his well drawn portrayal of the hero. Wallace Irwin is the baby, Mr. McCutcheon does a bartender vividly, and Mr. Hughes, with his black mustache and silk hat, seems the personification of villainy. The piece is staged in burlesque style with a head-disco labeled, "Wood of the Fairies," and a painted tree marked "Tree" in the distance a disk, inscribed "Evening Sun" is going down behind the hills. Here the Bohemians meet the muse for inspiration. There is another funny "set" showing Fifth Avenue. The farce is a bright novelty.

**Leo's Love Letter** (Imm. March 23).—To complete the saved by Parcel Post reel, the Imm Company has evidently imported a European chase picture, apparently taken in France. Leo chases a letter, blown by the wind, over cable diners, carts, and through crowds until he tumbles into a river. America has outgrown such rough and tumble stuff.

**Business Men Not Interfered** (Imm. March 23).—Another amusing film in New York

Kindly mention DRAMATIC MIRROR when you write advertisers.



# INDEPENDENCE

## FOR MANUFACTURERS, EXCHANGES AND EXHIBITORS

### Our Distributing Agencies:

**ANTI TRUST FILM EXCH.,**  
126 W. Lake St., CHICAGO, ILL.  
**CALIFORNIA FILM EXCH.,**  
54 Seventh St., SAN FRANCISCO, CAL.  
**CALIFORNIA FILM EXCH.,**  
110 E. 4th St., LOS ANGELES, CAL.  
**CANADIAN FILM EXCHANGE,**  
CALGARY, ALBERTA  
**CANADIAN FILM EXCHANGE,**  
22 Queen St., TORONTO, ONTARIO  
**CANADIAN FILM EXCHANGE,**  
514-7-8 Holden Bldg., VANCOUVER, B. C.  
**CANADIAN FILM EXCHANGE,**  
462 Kerr Block, REGINA, SASKATCHEWAN  
**CANADIAN FILM EXCHANGE,**  
Over Monarch Theatre, WINNIPEG, MAN.  
**CENTRAL FILM EXCHANGE,**  
113 W. Georgia St., INDIANAPOLIS, IND.  
**CINCINNATI BUCKEYE FILM EXCH.,**  
254 W. 4th Ave., CINCINNATI, OHIO  
**CONSOLIDATED FILM & SUPPLY CO.,**  
Rhodes Bldg., ATLANTA, GA.  
**CONSOLIDATED FILM & SUPPLY CO.,**  
Maison Blanche Bldg., NEW ORLEANS, LA.  
**DETROIT UNIVERSAL FILM EXCH.,**  
DETROIT, MICH.  
**W. E. GREENE FILM EXCH.,**  
445 Washington St., BOSTON, MASS.  
**INDEPENDENT FILM EXCHANGE,**  
415 Ferry St., PITTSBURG, PA.  
**IND. WESTERN FILM EXCHANGE,**  
64 Seventh St., PORTLAND, ORE.

The listed exchanges, members of the Independent Exchange Co., desire it to be known broadcast, that in the future, through their organization, they will only buy film that has been thoroughly inspected as to quality, merit and freedom from everything that is objectionable.

To all manufacturers who are willing to submit their goods for critical inspection by a selected body of practical film men as well as the National Board of Censorship, an opportunity is given which they have never hitherto had—that of selling their goods on MERIT ALONE.

We are now ready to purchase the very best film productions available from any source; the price to be gauged ENTIRELY upon the MERIT of the production.

## QUALITY IS THE ONLY INFLUENCE REQUIRED

P. J. A. POWERS, General Manager

**INDEPENDENT EXCHANGE CO., 133 W. 44th Street, New York**

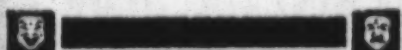
### Our Distributing Agencies:

**MILES BROS.,**  
1145 Mission St., SAN FRANCISCO, CAL.  
**MILES BROS.,**  
411 W. 9th St., LOS ANGELES, CAL.  
**PACIFIC FILM EXCHANGE,**  
BUTTE, MONT.  
**PACIFIC FILM EXCHANGE,**  
314 Second St., SEATTLE, WASH.  
**REX FILM EXCHANGE,**  
54 No. Pearl St., ALBANY, NEW YORK  
**STANDARD FILM EXCHANGE,**  
172 W. Washington St., CHICAGO, ILL.  
**TEXAS FILM EXCHANGE,**  
1315 Elm St., DALLAS, TEX.  
**TOLEDO FILM EXCHANGE,**  
126 Erie St., TOLEDO, OHIO  
**UNITED MOTION PICTURE CO.,**  
113 Main St., OKLAHOMA CITY, OKLA.  
**UNIVERSAL FILM EXCHANGE,**  
5th & Pine Sts., ST. LOUIS, MO.  
**UNIVERSAL FILM EXCHANGE,**  
1310 Walnut St., KANSAS CITY, MO.  
**VICTOR FILM EXCHANGE,**  
39 Church St., BUFFALO, NEW YORK  
**VICTOR FILM EXCHANGE,**  
Prospect & Huron Sts., CLEVELAND, OHIO  
**WICHITA FILM & SUPPLY CO.,**  
123 No. Market St., WICHITA, KANSAS  
**CONSOLIDATED FILM EXCHANGE,**  
Folio Bldg., MEMPHIS, TENN.  
**INTERSTATE FILM CO.,**  
PHILADELPHIA, PA.

and Snookums series the Reair Company are turning out. There is hardly the least point in this that characterized the one of last week, but it serves well. Snookums, at the particular time that father desires to use the telephone, wishes to play his drum, and play his drum he does, with all the ferocity possible. Papa is vain tries to figure out how he can use the phone and still keep Snookums pleased.

The Dykehouse (Reair, March 23).—This is a species of the water level found in abundance in stagnant water. The spectator is given an excellent idea of the development of the little carnivorous insect. The Reair Company seems highly successful in securing these scientific subjects and giving them to the public with clear photography.

### SUPPLY CO. FILMS



**The Grip of Jealousy** (Rama, March 23).—Another one of those little dream pictures. The husband sees his wife kiss a stranger on his doorstep. Later he sees a revolver dashed into her room, and finds her saying her prayers. He stammers out. That night he dreams that he kills his wife, and is pursued and captured by a mob. As he awakens himself finds on a prison cot. He awakens. The wife explains that the stranger is her brother, visiting in town. This is a very old and worn theme. It is not made clear enough where the dream begins. In the dream the man sees his wife kiss across her bed. He escapes from the house to a cemetery where he falls over the new made grave of his wife. This is a little too much, even for a dream. The actor who played the husband overacted. Possibly the director was to blame.

**The Plans of the House** (Solax, March 23).—Mawkish in sentiment and crude in telling. Martin Trevor has planned to build a homestead, but instead he gives his money to aid John Prior, who loses his fortune in business. Eighteen years pass. Trevor is an invalid, attended by his daughter, Ada, his wife being dead. John Prior, Jr., is in love with Ada, and is scorned. Then he shows the girl a plan of the future home. There are three rooms on the plan (shown on the screen) labeled "our room," "our sitting room," and "our kitchen." But there is no room for father-in-law, or evidently no second story to the "homestead." When Ada inquires about papa, John, Jr., produces a letter from a home for the aged. John, Jr., it seems, had taken time for the forelock. Ada visits the home, finds the old men cruelly treated, and turns John, Jr., down. Then John, Jr., learns of Trevor's next good deed to his father, and comes back with an improved and revised plan of the homestead. According to the plan, again dashed upon the screen, an "L" has been added for father to "our room," and it is called "our father's room." No every one is happy at last. Audiences aren't simple enough to be convinced by anything so easily done. It brings unintended laughs. Darwin Karr, as Trevor after the lapse of eighteen years, appears feeble, old, and white haired. Men of fifty or fifty-five, as Trevor would have been, are not so feeble that they need a home for the aged. In an early scene the lettering on the door was on the inside of what appeared to be a wooden panel.

### MUTUAL FILMS



**Fran Van Vinkle's Cruisers** (Majestic, March 18).—Where was the necessity to introduce a chase into this photograph? Besides being poorly done, it bears no relation whatever to the main idea, or plot. Omit the chase and give the plot more solidity with less of the burlesque spirit in the acting and directing, and the piece would have attributes of real humor. As it stands it is hardly more than nonsense. One of the best Western films we have witnessed in the past few days is one of her cruizers. The under is to have good luck for seven years to follow. Her child gives some of the cruizers to one of her male neighbors, and among them the one containing the ring. The neighbor attempts to sell the ring to the saloonkeeper for beer, and is accused of stealing it by the ring's owner, who happens in at the time. The chase follows. Lengthy and tiresome, with the result that neighbor is locked up in the jail. But the good frau hears of the trouble, and rights the wrong in a generous manner.

**Wen at the Rodeo** (Thanhouser, March 21).—Excellent the photography, which is rather bleached out and indistinct. The Rodeo is one of the best Western films we have witnessed on the screen, but the effort of the Thanhouser Company to weave a photoplay or story into the affair proves rather unsatisfactory. We are shown some exciting scenes of horsemanship, bucking bronchos, riding circles, bulls and snakes, and many racings. The girl's sweetheart is to ride at this meet. His rivals, fearing his success, determine to defeat him by inflicting his horse. The girl overhears the plot, and rushes to the arena in time to prevent the disaster. Flo La Badie gives a capital performance as the cow girl, and William Russell is excellent in the leading male role.

**A Precarious Wife** (Kay-Dee, March 21).—Contrary to the usual case of the Kay-Dee releases, this drama utilizes only one reel, and that very ineffectively. Motives are not properly balanced. Incidents are depicted with sufficient definiteness, but the spectator's interest in and sympathy for this wife, who betrays her husband by allowing the attentions of the other man, does not rise above the passive stage. This Westerner discovers his wife's unfaithfulness and drives her from the home. The wife, all too late, discovers the quality of the man she has cast herself away for and attempts to gain her conscience by immediately leaving him. Later a child is born to her and she sinks to the lowest poverty. The husband is called to the bedside of the sick wife, though he is unaware of her identity until he stands before her. His pride gives way at the appeal of the woman's suffering and he forgives. G.

### LICENSED FILM RELEASES

**Monday, March 24.**  
(Bio.) A Welcome Intruder. Dr.  
(Edison) The Long and Short of It. Com.  
(Edison) Tea and Toast. Com.  
(Kalem) The Attack at Rocky Pass. Dr.  
(Lubin) A Moonshiner's Wife. Dr.  
(Pathe) Pathe's Weekly No. 13. Top.  
(Selig) Pauline Cushman, the Federal Spy. Dr.  
(Selig) The Old Clerk. Dr.  
(Vita) Brother Bill. Dr.

**Tuesday, March 25.**  
(Cine) He Needed the Money. Com.  
(Cine) The Babes in the Woods. Com.  
(Edison) Bread on the Waters. Dr.  
(Lubin) The Sheriff's Honeymoon. Com.  
(Lubin) The Fixer. Com.  
(Lubin) Such an Appetite. Com.  
(Selig) The Scales of Justice. Dr.  
(Selig) The Dead Shot. Com.  
(Vita) Dick. Com.

**Wednesday, March 26.**  
(Edison) Florida and Waterfalls of Norway. Sc.  
(Edison) The Crab and Lobster Industry. Ind.  
(Edison) He Saw the Point. Com.  
(Edison) The Unprofitable Boarder. Com.  
(Lubin) The Hermit. Com.  
(Selig) The Life Time. Dr.  
(Selig) Shanghai. China. Sc.  
(Selig) The Gals She Left Open. Dr.  
(Pathe) The Moonshiner's Last Stand. Dr.  
(Kalem) The Face at the Window. Dr.  
(Vita) Love Laughs at Locksmiths. Com.  
(Vita) In Old Quebec. Sc.

**Thursday, March 27.**  
(Bio.) The Old Gray Mare. Com.  
(Bio.) All Hall to the King. Com.  
(Edison) The Trail of the Indian. Com.  
(Lubin) Memories of His Youth. Dr.  
(Lubin) Hinnemo. Dr.  
(Pathe) The Sheriff's Reward. Dr.  
(Pathe) The Chateau of Chambord. Sc.  
(Selig) The Food-Chopper War. Com.-Dr.  
(Vita) Getting Up a Practice. Com.

**Friday, March 28.**  
(Pathe) Crabs and Lobsters. Ind.  
(Pathe) The Tobacco Culture in Cuba.  
(Edison) A Way to the Underworld (being the ninth story of "What Happened to Mary").  
(Bio.) The Hero-Coward. Dr.  
(Kalem) The Fired Cook. Com.  
(Kalem) The Cat and the Bonnet. Com.  
(Lubin) The Gift of the Storm. Dr.  
(Selig) Sally in Our Alley. Dr.  
(Vita) Scenes in Japan. Sc.  
(Vita) The Modern Fredgall. Dr.

**Saturday, March 29.**  
(Bio.) The Sheriff's Duty. Dr.  
(Cine) Glimpses of Naples and Vicinity. Sc.  
(Cine) Spirits of Youth. Com.  
(Edison) Between Orton Junction and Fallonville. Dr.  
(Kalem) The War-Time Siren. Dr.  
(Lubin) Heroes One and All. Dr.  
(Lubin) In the Land of the Cartus. Dr.  
(Pathe) The Hardy Family's Bluff. Com.  
(Vita) The Two Brothers. Dr.  
(Vita) Tonyo Mari. Ind.

### FILM SUPPLY RELEASES

**Monday, March 24.**  
(Ryno) The Sea Wolf. Dr.  
**Tuesday, March 25.**  
(Gau.) The Love of the Lorelei. Dr.  
(Gau.) Sea Anemone.  
**Wednesday, March 26.**  
(Gau.) Gaudin's Weekly No. 55. Top.  
(Rama) The Grip of Jealousy. Dr.  
(Solax) Burrows House's Murder Case. Com.  
**Thursday, March 27.**  
(Gau.) The Amateur Sleuth. Com.  
(Gau.) Hypnotizing Hannah. Com.  
(Pilot) When Lincoln Was President. Hist. Dr.

**Friday, March 28.**  
(Lax) The Man Hater. Dr.  
(Solax) The Criminal. Dr.  
**Saturday, March 29.**  
(Gau.) (An Educational and Topical Subject.)  
(Gau.) (Title not recorded.)

### UNIVERSAL COMPANY RELEASES

**Sunday, March 23.**  
(Rex) The Peacemaker. Dr.  
(Crystal) Lovers Three. Com.  
(Crystal) His Twin Brother. Com.  
(Solax) Business Must Not Interfere. Com.  
(Solax) The Dykehouse. Sc.  
**Monday, March 24.**  
(Imp) Damage in Fall. Dr.  
(Nestor) Their Combination Suit. Com.  
(Nestor) Dad's Stenographer. Com.  
(Cham.) An Interrupted Suicide. Com.  
(Cham.) A Trim and a Shave. Com.  
**Tuesday, March 25.**  
(Gau) Billy's Mistaken Overcoat. Com.  
(101 Bloom) The Light in the Window. Dr.  
**Wednesday, March 26.**  
(Nestor) Forcing the Issue. Dr.  
(Powers) Having Their Pictures Taken. Com.  
(Solax) A Night of Anguish. Dr.  
(Univ.) The Animated Weekly No. 55. Top.  
**Thursday, March 27.**  
(Imp) To Reno and Back. Com.  
(Rex) The Great Ganton Mystery. Dr.  
(Frontier) The Tenderfoot's Turn. Dr.  
**Friday, March 28.**  
(Nestor) The Mining Expert's Ordeal. Dr.  
(Powers) The Calling of Louis Mon. Dr.  
(Victor) That Boy from Missouri. Com.  
**Saturday, March 29.**  
(Imp) Innocent Dad. Com.  
(Imp) Nervous Lee. Com.  
(Bloom) The Half-Breed Farmer. Dr.  
(Moore) The Criminals. Dr.

### MUTUAL FILM CORPORATION

**Sunday, March 23.**  
(Mal.) The Wrong Miss Wright. Com.  
(Than.) (Title not recorded.)  
**Monday, March 24.**  
(Excelsior) The Legends of the Everglades. Dr.  
(Amer.) Could Never Aton. Com.-Dr.  
(Kerstone) Anna's Faith. Com.  
(Kerstone) The Chief's Predicament. Com.  
**Tuesday, March 25.**  
(Mal.) The Prince Deane's Cat. Com.  
(Than.) (Title not recorded.)  
**Wednesday, March 26.**  
(Bell.) His Day of Freedom. Com.  
(Broncho) The Innocent. Dr.  
**Thursday, March 27.**  
(Amer.) Lonesome Joe. Dr.  
(Kerstone) (Title not recorded.)  
(Mutual) Willie and the Old Sailor. Com.  
(Mutual) On the Banks of Oregon. Sc.  
(Mutual) Mutual Weekly No. 13. Top.  
**Friday, March 28.**  
(Kay-Dee) Texas Kelly at Bay. Dr.  
(Than.) (Title not recorded.)  
**Saturday, March 29.**  
(Amer.) Calamity Anne's Beauty. Com.  
(Bell.) The Half-Wit. Dr.



## POWERS HEADS NEW FILM EXCHANGE

Programmes to Comprise Best Pictures from All Sources, Is Announcement—Merit Alone to Count

Claiming that quality alone will influence the purchase of films for their use, thirty-two exchanges, mainly in the South, West, and Middle West, have organized the Independent Exchange Company, of which P. A. Powers, with offices at 133 West Forty-fourth Street, New York, is general manager.

Speaking of the new company to a Motion picture representative last Saturday, Mr. Powers said that he regarded the thirty-two exchanges already in line as only the nucleus of a movement that would spread to all parts of the United States and find an equally firm foothold in Canada. Even in the initial list of distributing agencies the important section of the country need be left without the service.

Mr. Powers declares that the new exchange will mark a radical departure in the motion picture industry, as it affects manufacturers, exchanges, and exhibitors, in that the exchange men will have no financial interest in the production of the films they offer to exhibitors. He argues that this unprecedented division between the making

and distribution of pictures will mean an unhampered choice of the best independent films produced in the United States or in Europe for inclusion in the exchange's programmes.

According to the general manager's statement the exchange men have combined to make it possible for exhibitors to secure programmes that contain no films of inferior quality. All manufacturers will be invited to submit their products and the purchase rates paid by the exchange will be governed by the estimated value of the films. It is said that each picture submitted will be viewed by a board of experts, and that only worthy and inoffensive subjects will be accepted. The price to be charged exhibitors, as well as that to be paid manufacturers, will depend upon the merits of a picture.

Mr. Powers's statement announces that the company was not organized to make profits, as expenses will be paid by exchange men on a pro rata basis. Headquarters will be at the general manager's New York office.

## OUT OF THE RUT TO AID EXHIBITOR

"Open Market" Idea Should Bring Marked Betterment in Independent Films

For once in the war of motion picture factions the exhibitor benefits. The manufacture of pictures, particularly among the independents, has been too long in the same rut, where a picture was only so many feet of film sold at so much per foot and the exhibitor was compelled to take it or leave it regardless of quality. Now that the break has come, however, no matter what the result may be, the improvement of the picture is assured, as both the Universal and Independent exchange men are in the open market to sell on the quality basis only, and as quality to-day is not particularly high there will be a great inducement for the making of better pictures.

When capital finds an outlet for goods of quality we will find new firms making pictures willing to put in money as a permanent investment which will yield a fair return, for the day of getting rich in a few years on a "shoe string" investment is over in the motion picture business.

This is one of the secrets of the success of the Patents Company. The investment of money in a permanent business venture which is to endure and improve as long as pictures are sold and whatever the criticism of their methods may be, the fact stands out clearly that up to now they have produced the best programme, and it is steadily improving in quality.

It has apparently never impressed itself upon the Independent manufacturers that the best way to obtain a large share of the

business of their competitors was to make better pictures than they did rather than spend time and money in abusing their methods. The exhibitor of to-day is no fool and does not care a white bean where he gets his service so long as he gets pictures that satisfy his patrons, and his allegiance to one company or the other lasts only so long as he gets financial returns, and his returns last only so long as he has good pictures.

The first move toward the bettering of the independent picture was made by the Mutual Film Corporation, who abolished the "standing" order, which has been the greatest burden the exhibitor has had to bear, and took the marketing of pictures out of the hands of the manufacturer, thus leaving him to attend wholly to the producing end. This forced him to buy as far as possible only such pictures as would come up to their standard. And they have been kept busy obtaining enough, with two or three notable exceptions, to fill their programme, of which the Kay-Bee and Thanhouser pictures are the nucleus and represent the greatest stride in development of American-made pictures among the independents.

But now the incentive to make better pictures, the incentive of the dollar to be obtained only by keen competition of quality, is here, and every sign points to better pictures and easier times for the exhibitor.

F. J. B.

## MAY CHANGE POLICY

Universal Company is Considering Selling Films in "Open Market"

The Universal Company has appealed to exhibitors for a frank expression of their attitude in regard to an "open market." If it is desired a change of policy will go into effect whereby the men who show films, whether in motion picture or vaudeville theaters, will be able to select their own programmes from the Universal output.

A statement has been issued from Universal headquarters in which the new exchange organization, of which P. A. Powers is general manager, is severely criticised.

## LICENSES REVOKED

Patents Company Discontinues Service at Three Proctor Theaters in New York

The Motion Picture Patents Company has revoked its license allowing E. F. Proctor to show licensed films in Proctor's Twenty-third Street, Fifty-eighth Street, and 125th Street theaters. The action is said to have been caused by an arrangement whereby Kinemacolor as well as licensed films have been shown at these houses.

G. E. McCune, general representative for Mr. Proctor, announces that black and white pictures made by the Independents will be used in place of the discontinued service.

## KATHLYN WILLIAMS MARRIED

Kathlyn Williams, leading woman of the Sellig company now stationed in Los Angeles, and Robert Allen, an actor playing an engagement at the Burbank Theater in that city, were married recently at the home of a mutual friend living in Los Angeles. Miss Williams and Mr. Allen appeared on the stage together some years ago in a production of When We Were Twenty-one. The actress is continuing her work in Sellig pictures as usual.

## "SPY'S DEFEAT" POSTERS

The Essanay Company announces that three and six sheet posters of The Spy's Defeat, beautifully lithographed in four colors,

may be secured from exchanges, or direct from the Morgan Lithograph Company, Cleveland, O.

## WITH THE FILM MEN

Only a few weeks ago everyone was commiserating with P. A. Powers for being "down and out," but since then "P. A." has opened up his bag of tricks and produced some novel and entertaining effects, and he tells me he still has a few left in the bag. Speaking of bags, wonder who's holding it? Powers says Universal, and Universal says the exchange men are holding the bag for Powers.

No, Gladys, the Universal Company did not start the Mexican revolution, but E. J. Hudson took advantage of it for some great publicity, and in spite of the fact that Madero was killed after dark got some wonderful pictures of the killing.

Charles Kessel is back from California for a few weeks before going to Europe on a business trip for the New York Motion Picture Company.

Like the hair tonic advertising is Zittell's motion picture page, going, going, gone. At this writing there is only one hair left. Last week there were two, one of them devoted to press agent work; this week the one lone hair is devoted to a fulsome eulogy of the man who has been hiring "Zit" as his personal press agent.

The studio of the Helen Gardner Picture Players at Tappan is practically completed and work will start shortly on a new picture. Charles L. Gaskill reports Cleopatra practically sold out.

Joe Brandt has just returned from Florida, where he has had his first experience directing an animal picture.

Sam Warner, who has been traveling manager for Warner's Features, called for Europe to establish permanent offices where he will buy and sell feature films for his company.

George Stevenson, well known in the newspaper as well as the film field, has become connected with the Universal Company.

I see by one of the local papers Bert Adler, of Thanhouser has joined the Huguenot, of New Rochelle.

Jack Noble, of the Ryno Film Company,



## CAPTIVATING---and Classy!

We draw the line at picture-stores—not that we think less of the man who runs one, but rather that we think more of

## KINEMACOLOR

KINEMACOLOR captivates all classes—and masses, but we're very particular about how and where it is shown.

Among Exhibitors  
It's Exclusive!

KINEMACOLOR COMPANY  
1600 Broadway New York City

## WILLIAM W. RANDALL

Now located at 1403 Broadway, New York.  
Buys and sells Moving Picture Theatres in New York, Brooklyn and New Jersey.  
Handles Big Feature films, plays, sketches, etc. Call for interview, or write. All business given personal attention.

## ADELE LANE

LEADING WOMAN N. Y. MOTION PICTURE CO.  
Santa Monica Canon, Calif.

has his own troubles. He was arrested last week for speeding. The judge would not listen to his explanation that it was the car's fault and fined him. On leaving the court-room Noble attempted to wreak his vengeance on the car for getting him into trouble, but the long-suffering machine resisted it and, kicking back the crank, fractured his arm in two places.

Invitations are out for the representatives of the motion picture papers to inspect the plant of the Commercial Motion Picture Company next week. Eddie Roskamp says he has the best equipped factory in New York.

A public exhibition of talking motion pictures of The Master Mind will be given by Werba and Luescher next week. This is the first of a series of talking pictures of all the Werba and Luescher productions which the managers will retain as a record of their contribution to theatrical history.

Frank J. Carroll, of Cheyenne Features, expects to leave for the West shortly to close a deal of magnitude. He reports The Curse of the Great Southwest almost sold out.

F. J. B.

## THANHOUSER PLAYERS MOVE IN

The Thanhouser forces moved into the newly furnished temporary studio at Main Street and Echo Avenue, New Rochelle, last week. The Eastern section includes the major number of Thanhouser workers, since Los Angeles is a producing studio only, employing just a few factory people. The new temporary buildings are fireproof, as has been stated heretofore, and each room is walled in concrete. The executive offices are in the front of the building, looking out on Main Street. Then comes the factory departments, and the producing department is

## SCENARIOS WANTED

Special Attention to  
COMEDIES

KINEMACOLOR  
1600 Broadway, New York

## CLASSIFIED M. P. ADVS.

BATHS, CASH WITH ORDER:  
30 words, or less cost, 25c. Additional words, 1c. each. Four-line orders will include a 1/16 insertion, free of charge, on request.

EXCHANGE—6 A1 reels film, including 3 specials, for machine used, Address L. Wall, Star Theatre, East Brady, Pa.

WANTED—Scenes, Song Poems, Photoplays. We write music to lyrics popularizing, issuing 500 complete copies for \$50.00. We produce and place scenarios with M. F. Concerns on royalties or cash basis for \$10.00. Submit manuscripts and money orders to Chas. Fessenden, Song and Photoplay Exchange, Room 510, 1847 Broadway, New York.

located in an all-glass studio at the very rear.

Lawrence Marston's Eastern company expect to take a picture in the new home before the week expires. Four large stages which can be operated simultaneously are the temporary studio's "capacity," and two open-air stages will be added when the warm weather comes.

## HAROLD M. SHAW RESIGNS

Harold M. Shaw, who has been directing animal pictures for the World's Best Film Company in Florida, has resigned. He does not care to say what his plans are for the present, but expects to be able to announce something new to motion pictures shortly.

## FIVE REELS, NOT TWO

The Harry Whitney and "Lucky" Scott pictures, controlled by Northern Ventures, Ltd., are in five reels selected from 20,000 feet of negative. In a recent issue of THE MIRROR it was wrongly stated that these pictures were in two reels.



## REVIEWS OF LICENSED FILMS

**The Woman Bottle (Biograph, March 8).**

Because it is extremely well acted, and has for its foundation a story of unflinching appeal, this spectacular leaves a distinct impression. Much is made of a situation that brings impending tragedy from which the characters escape by the narrowest of margins. We have two sisters, one blind, the other bright and attractive and loved by an honest village curate. The inevitable blind girl comes into her life, and the infatuation of the moment proves stronger than her sense of duty, she runs away with him. When his true character is revealed, and when the present looks the darkest she comes from the room in which he had imprisoned her. In setting a few things together for her hurried departure from home, she had placed the sister's bottle of medicine in her bag, and left one containing poison on the table. The sensitive girl discovers her error, and fears she will not be able to reach home in time to prevent a tragedy. Just as the alarm bell sounds, she enters the room to avert the disastrous consequences of the blunder. And this time she is quite content to accept her plain but honest village lover. The film shows the care and dash characteristic of Biograph productions.

**A Montana Mix-Up (Essanay, March 6).**—A slight farcical idea, improbable but entertaining as handled by the Essanay comedians. Marie and Bud are youthful sweethearts, and when Marie leaves boarding school for a vacation on the parental ranch, Bud soon follows to ask the girl's father the all-important question. He is met at the station by a cowboy, who places what they suppose to be his luggage in the carriage. It happens that some of the luggage is a very much wrapped up baby belonging to a woman who had stopped inside the station to buy a ticket. The mistake is not discovered until the infant, thrown on the back of the cowboy, makes its presence known to the startled household. Between the candor of the family and the anxiety of the bereaved mother the audience is supplied with an interesting dilemma. The picture contains a number of good laughs.

**Will Willie Win? (Lubin, March 6).**—Decidedly, Willie will not win, according to this half-reel picture in which his wooing is an unsuccessful as it is expensive. Willie wins Ruth, but so does Sam, and everything Willie does to win the girl's affections Sam does him one better, until the hard-pressed lover buys an automobile. And things so arrange themselves that in this very machine Sam wins Ruth while Willie sits in the front seat and plays chauffeur. It is a humorous farce in which the capital facial expressions of Arthur Hestling as Willie and especially George Meeker as Sam and Marguerite Mc Meyer as the part of Ruth.

**The Ups and Downs (Miles, March 6).**—Inhabitants of Tahiti, both men and women, are shown in their native dances that are more novel than graceful. The photography is good and the subject is unusual.

**An Equine Hero (Pathe, March 6).**—As the title suggests, a horse is the chief feature of this picture and a very clever, well-trained horse it appears to be. First it takes a letter from a United States mail box, that straggles to war is not locked, and later one that is delivered to the proper party. Various knots are another of the animal's accomplishments that come in handy in saving the horse from death under the wheels of a train. The story is of secondary importance, as obviously it was devised to afford a star part for the horse. Not content with robbery, Western bandits lead their captives, Tom and Lela, to railroad tracks, where they find that the girl's father has been killed under the wheels of a train. The crushing explosion has almost reached the prostrate body of the man before the horse has leaped the rails that binds him. Excitement is not lacking in a large measure.

**The Spanish Parrot Girl (Relta, March 6).**—Parrots are the center of interest in this film that has an avian for its most unusual and therefore most memorable setting. The spectacle of birds more entertainingly watching the birds than in following the rather conventional story. Joe, whose darkly ominous appearance is suggested by his name, loves Lela, the parrot girl, and the girl's father owes him money. He stands and waits until a wealthy young man stops to buy a parrot. It is love at first sight and he returns with his friends to buy more parrots and still more until he has persuaded Lela to elope with him. Joe follows with his gawwarty supporters and blows up the machine in which the pair are seeking to escape. The girl is returned to her home and the wounded man is hidden in a dungeon, from which he escapes to pay the father's debt and claim the girl.

**That College Life (Vitaphone, March 6).**—No company is turning out comedies on a more consistently high level than those bearing the Vitaphone trademark. Generally they have spirit and a good farcical story, and this one dealing with college life, is not an exception to the rule. Jack needs money to entertain his fiancée, who is coming to the reunion. Not being able to raise it by other means he pawn the clothes of his two roommates, as well as his own. They retaliate by pawning Jack's one remaining suit, and there is no end of fun in the unfolding of the way in which he meets this difficulty and rovally entertains his guest. Scenes of the crowd racing on the river and of the excited crowd cheering on the bank are excellent, but one small mistake should have been remedied. A subtitle reads that Helen is going to a reunion at New London when plainly the races are at Poughkeepsie. The error is made more conspicuous when the principal characters feast the letter "O." Louis Thomas, Mr. Richmond, and Frank Bennett put considerable life into their playing of the roommates. Each third is the star.

**A Heart of the Forest (Vitaphone, March 6).**—This is a drama of the early West, has the advantage of being finely produced and perfectly acted except in the case of the Indians. If the spectator cannot be numbered among those who have witnessed some of the independent feature releases about the same time, he will, no doubt, accept the Indians as having been as consistent and true to life, but if not, it has been the real Indian in action, he will observe a stiffness and staginess in Richard Henson and Ned Finley's portrayals. Perhaps this fault in this film is not important, but it is a fault nevertheless. Another minor fault is to be found in the young Indian's defense of the cabin. We observe that he is using a musket leading gun, and yet the dashes we see from the exterior would indicate that a musket rifle was being used. Some of the settings are pleasingly picturesque, and we have a touch of the true atmosphere of the pioneer days in the

or team and the real for plenty. The story deals with the sacrifice an Indian boy makes in gratitude for friendship. The pioneer, Fort Johnson, and his family take the injured Indian into their home and care for him. Later, when his father, the chief, declares for an uprising he sends the mother and little daughter, and stays behind to defend their retreat.

**The First Prize (Lubin, March 8).**—Native talent is, perhaps, capable of doing some remarkable things on occasions, but for native talent in the raw to paint a prize winning picture seems rather incredible. If the spectator had had some indication of this heroine's gift of acting, prior to her completing a painting for her sweetheart, which later brought him fame and friends, we could have accepted more easily the subsequent incident. While at the village painting the young artist meets and falls in love with Nell, a fisherman's daughter. Nell examines the promise of a sweetheart to criticize the young man's work, and he finally allows her to finish it for him. He departs later for the city. Nell remains behind to await his return. Success goes to his head, and he forgets the little debutante. Feeling the need of doing something to support her aged father and having a big prize to be given away, she makes her first real effort at painting, and calls the product "Callina." The eye of the young artist in the city falls upon the picture and its meaning dawns upon him. He answers, and the girl is made doubly happy. There is little fault to find with the sentiment of the piece; it is very sweet and charming, and the picturesque scenery makes a fitting background for such talent, but the talent should be more consistent, fundamentally. This girl's art could have been accounted for in making the conception of the drama. Orval Hawley plays the fisher girl with considerable grace and sentiment. Her drama, however, could have conformed more to what the girl's own story is, and while she plays the father, and Edwin Carver the young artist.

**Superstitious Joe (Edison, March 8).**—Charles M. May, as the director of this light farce, deserves considerable commendation. The piece is spirited, pointed, and altogether fresh in its theme. William Fawcett as Joe, the superstitious, plays with his usual neat and humor. Robert Brower acts the role of Mr. Wallace, the father of the girl, in a capable manner. Others playing are Mrs. Wallace, Lela, as Mrs. Wallace, Emma, Lela, as the daughter, Edward Gordon as William, the rival in love and business of Joe and Richard Nell and Arthur Hestling as the representative of the Valcan Auto Company, who are looking for a site. Joe is superstitious and also a clever rascal. The first incident of the story is the fact that Joe is in the room where Joe is talking to a girl. Horrified at this awful omen, the fellow knows over an expensive boat in his excitement. Now, the father has declared that the man who is most successful in his business must marry his daughter. Joe must sell a piece of property, but on almost every side we have evidence of his superstitions and the amount of fun that the director has injected is exceedingly laugh provoking.

**Cod Fishing from a Trawler (G. O. P. G., March 8).**—Of the three educational subjects on this reel, this one is by far the more charming and interesting. It was only recently that an article appeared in one of the popular weekly magazines describing just such sights as we see here, but in quantity. The association is taken, a boat, a fisherman, banks to witness the catching and handling of the enormous cod. Considering the conditions under which the picture must have been taken, the photography is excellent; it is almost as if it were taken directly upon the bridge ourselves watching the operation.

**Curious Women in India (Edison, March 8).**—In this half-reel picture we have numerous views depicting the Far East and its strange customs, customs, dress and religious ceremonies. The picture is the class attraction for the spectator. We are shown domesticated elephants of enormous size performing tasks for their masters requiring in addition to their enormous strength a higher degree of intelligence, perhaps, than has ever been attained by any wild animal. Also we have close views of wild elephants being captured and tethered to trees, putting forth vast efforts to break these bonds.

**A Queer Misplacement (Biograph, March 8).**—Without a doubt the climax of this half-reel farce is intensely funny, though the idea upon which it is based is almost absurd. Biograph photography and Biograph players, however, combine to make the time spent in witnessing it pleasant for the spectator. A hero in spite of himself is the subtitle to the last scene, and truly it proves so amid laughter. The sheriff's deputy is in love with his daughter, much to the disgust of the sheriff, who he learns that the youngster has a stronger taste for love than for fighting. The boy and girl decide that eloping is the only method out of their difficulty. While waiting for the girl the young deputy mistakes an evening convict for her—the convict having disguised himself in the girl's cloak—and gives chase. The various scenes in the construction of the plot have been well defined.

**Look Not Upon the Wine (Biograph, March 8).**—There is a possibility that the spectator might question the probability of a sailor making a dash for it in this half-reel. That of the film would have given the night effect that is quite necessary for the proper atmosphere of such an occasion. But this is only a minor criticism. The farce is hilariously funny, made especially so by the character of the temperance leader. Even though the theme is farcical, the author has been careful to supply motive and reason for every incident and action. At the summation of one of his band, the temperance leader goes to visit a cabinet maker to get wood for his new house. He and his friends first with his wife, then alone to invite local color, and incidentally a little wine and the soulful glances of one of the dancers.

**Parcel Post Johnnie (Edison, March 8).**—This is a fantastically absurd farce, but it makes the audience laugh. Fannie French, who turns her old suffer, Johnnie, down by mail, Johnnie goes by parcel post to California, and arrives with 500 postage due. He is sent to the dead letter office; but, when thieves break in, overrunning the place and taking 5,000 dollars of what is Fannie French's money, Johnnie is the parcel post here.

**Army Target Practice (Lubin, March 8).**—The manner in which our marines are drilled in war is well shown in this half-reel. One views any given of range, the target, used, modern rifles, and soldiers as they appear at practice.

The Machine That SHOWS

## Power's Cameragraph No. 6a

The Modern Motion Picture Machine

The big feature shows

All prominent lecturers

U. S. Govt.

Over 30 Posts and Battleships

Over 65% of the trade

USE POWER'S

USE POWER'S

USE POWER'S

USE POWER'S

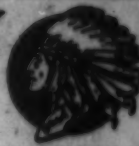
Why?

UNIVERSAL USE  
INDICATES MERITAddress letter to Dept. N. for catalogue  
with full details.

Mfg. By

Nicholas Power Company

90 Gold Street, N. Y.

The Leading Makers of Motion  
Picture MachinesFIVE-A-WEEK  
ESSANAY

"A Chain is Only as Strong as Its Weakest Link"

The Strongest Links in the Chain of Photographic Success

—ESSANAY PHOTOPLAYS—

Released Tuesday, March 25

"THE SHERIFF'S HONEYMOON"

A northern Western comedy feature.

Released Wednesday, March 26

"THE SCRATCH"

The screen's funniest ever thrown on a screen.

Released Thursday, March 27

"THE TRAIL OF THE ITCHING PALM"

Another corking good comedy of hilarious incidents.

Released Friday, March 28

"THE HERO-COWARD"

An absolute dramatic feature with a "punch."

Released Saturday, March 29

"BRONCHO BILLY'S GRATEFULNESS"

A powerful Western dramatic feature with G. M. Anderson.

SPECIAL!

Released Monday, March 31

"THE SPY'S DEFEAT"

(In TWO REELS)

SPECIAL!

The greatest Spectacular historical photograph ever produced. A romance of the Franco-German war. A revelation in the art of photography and above all a masterpiece.

EXHIBITORS!!! A Word to the Wise is Sufficient. Book this Magnificently Beautiful Production.

SUCCESS ASSURED providing you use three-act posters of all Essanay Saturday releases. Lithographed in full color, price 50c each. You can order them from your Exchange, or direct from the ARRESTING LITHOGRAPH CO., Cleveland, Ohio. Your lobby display is incomplete without photos of Essanay players, also 25c price 50c per dozen. Can be secured from the Players Photo Company, 177 N. State Street, Chicago, Ill.

ESSANAY FILM MANUFACTURING COMPANY

321 First National Bank Building, Chicago, Ill.

Factory and Studio, 1233 Argyle Street, Chicago

Branch Offices in LONDON—PARIS—BERLIN—BARCELONA